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STAINED GLASS TOURS IN GERMANY, AUSTRIA AND THE RHINE LANDS

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THE PURPLE OR THE RED

JUDENBURG, AUSTRIA. ST. MAGDALEN'S CHURCH. THE ANNUNCIATION. FIFTEENTH CENTURY

Note lettered scroll so frequent on German glass. Germans preferred patterned background to curtain then seen at back of French canopies

STAINED GLASS TOURS IN GERMANY, AUSTRIA AND THE RHINE LANDS

BY CHARLES HITCHCOCK SHERRILL

WITH 20 ILLUSTRATIONS AND MAPS

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TO

MY FRIEND

MAX WARBURG

FOREWORD

HAVE you ever travelled the roads of Germany during the spring blossoming period, when the apple, cherry or pear trees which everywhere border the highways form one long arbour of blossoms over your delighted head? If so, you will retain delicious memories of sunshine coming through delicate colour above you as you go from one flower-brightened village to another. The play of light through colour is a charming experience, but we stained glass pilgrims will see it at its best when gazing upon Germany's ancient windows, where colour is enriched and enlivened by the sunlight from without. Here we have matter interpenetrated and vitalized by something not material—a fascinating fellowship no other art or craft can show.

Take the road with us, and it shall lead you to many a delight of ancient stained pane—glowing pictures to store away in Memory's treasure chest, ready to hand on cosy evenings when before distant firesides we review the joys of our stained glass pilgrimages.

CHARLES H. SHERRILL.

20 East 65th Street,
New York City.
March, 1927.

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SCHWÄBISCH GMÜND. SCHREYERKAPELLE 12

Early sixteenth century. Typical German "oberteil" finishing off the coloured portion of the window against the uncoloured circular panes (buttenscheibe) above. Also shows that Gothic still persisted in Germany at a time when it had been supplanted elsewhere in Europe by the neo-classical round arch of the Renaissance.

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COLOGNE CATHEDRAL CHOIR 104

Early fourteenth century. This period in German glass is often called Geometric. Its geometric patterns are exemplified here, as are also the tall single figures (Kings of Judah) within Early Gothic canopies, so typical of that period. Note the earlier medallion panels in the central eastern pair of lancets, which would have been more effective at a lower level, whence they were doubtless transferred.

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COLOGNE CATHEDRAL. WEST WALL OF NORTH TRANSEPT. 1322 110

One of the earliest of the fully developed Early Gothic windows. Note elaborate development of canopy, whose details are slenderer than elsewhere in Europe. Backgrounds within German canopies lack curtains generally seen in contemporary French windows. Early Gothic lacks perspective.

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Fourteenth century window on left side of apse, showing to the left five Wise Virgins, and on the right five Foolish Virgins. The golden lamp of the disconsolate Foolish one is reversed, while that of her Wiser associate shows a small red flame. Note early treatment of canopy, and that Romanesque mosaic feeling is still holding out against the oncoming Gothic. Windows depicting this parable are rare, but are seen in nearby St. Michael bei Leoben, and also at Augsburg and Marburg in Germany.

HEILIGENKREUZ ABBEY, NEAR VIENNA 282

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KLOSTERNEUBERG ABBEY, NEAR VIENNA 294

Excellent example of lettered border in scallop pattern popular toward end of thirteenth century, and persisting far into the fourteenth. This type of medallion frame used to enclose episodes was carried abroad by German glaziers, and is seen at Assisi and elsewhere. Note the Jewish cap.

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STAINED GLASS TOURS IN GERMANY, AUSTRIA AND THE RHINE LANDS

STAINED GLASS TOURS IN GERMANY, AUSTRIA AND THE RHINE LANDS

SUGGESTED ITINERARIES

AT what point shall we enter Germany to begin our travels? This is a difficult question to answer, not only because the places we shall visit are widely scattered, but also because we must consider from which country the traveller will enter Germany. It would be an act of historic retribution if an American decides to land at Hamburg, because, as we shall see later, America did great damage once upon a time to the ocean trade of that and other Hanseatic cities. This would also be a convenient port of entry for an Englishman, although he might choose the shorter sea trip that lands him in Holland, and so on into Germany up the Rhine valley via Xanten and Cologne. A great many foreigners will pass through Paris on their way to Germany, and we will recommend they travel either by train or motor through Nancy to Strasbourg, or else through Verdun to Metz and over the corner of Luxemburg to Trier, which the French call Trèves. Nancy is 136 kilometres west of Strasburg. Metz lies 60 kilometres due north of Nancy and 61 south of Luxemburg. From Luxemburg on to Trier is 56 kilometres, and 140 more to Coblenz. Our German glass studies can begin at Metz, Trier and at nearby Kyllburg, which will leave only a half-day's ride on to the Rhine, with its numerous glass shrines. Of late years many Americans tour in Germany after first spending a while in the Swiss mountains; they, as well as those coming up

from Italy, can conveniently begin their study of German glass at the Abbey of Königsfelden in Brugg and at Wettingen, both close to Basle, distant therefrom 60 and 75 kilometres respectively.

It will be impossible to arrange our German tours by centuries, as we did those of France, whose glass conveniently subdivides itself by centuries, and also where one period generally dominates all others in any given city. German glass is not so obliging, and, besides, the territory to be covered is much greater than in France, or England, or Italy, or Spain, and therefore care must be taken to save time and travel.

If we enter Germany through Hamburg, we can visit several glass places on our way south-east to Berlin. First we will run out 62 kilometres to Lübeck and then down 121 kilometres to Lüneburg through Bardowiek. The writer took an agreeable side trip from Lüneburg to Schwerin, but he does not recommend it, as its glass is very late. Lüneburg is 57 kilometres from Hamburg, but lies west of the Elbe, across from Lauenburg on the Hamburg-Berlin highway, which continues south through Ludwigslust, Perleberg, Kyritz and Nauen, totalling 289 kilometres from Hamburg to Berlin. There are three places to visit on the way to the capital—Stendal, Wilsnack and Werben. Perleberg is 153 kilometres from Hamburg, and we branch off there to run down to Stendal, 60 kilometres further. Then will come a side trip of about 40 kilometres to Wilsnack and Werben. From Stendal into Berlin is 145 kilometres.

Every pilgrim will wish to visit the German capital, even if warned in advance that it possesses no ancient glass except in museums. Berlin will be our most easterly point in northern Germany. Those who wish to visit another important German city will drop south-west 170 kilometres to Leipzig on the way to see the glass at nearby Merseburg (30 kilometres). There is one old window at Meissen, near Leipzig.

From Merseburg we will work westerly, first running south to Naumburg (34 kilometres) and then on through interesting old Weimar (48 kilometres) to glorious Erfurt (22 kilometres more), one of the great glass centres of Germany. Fifty-five kilometres to the north-west is Mülhausen (Thuringia). We will then proceed westerly

to visit numerous towns, such as Hersfeld (97 kilometres), Marburg (80 kilometres), and Haina (about 60 more), and then mount north-east from Haina through Fritzlar, Wilhelmshöhe bei Cassel (Löwenkapelle), Immenhausen, Northeim, and Goslar to Halberstadt. From Haina to Halberstadt is 222 kilometres. Of these, Marburg, Haina and Halberstadt are much the most important. The east and west line from Goslar to Halberstadt (54 kilometres) forms the base of a small square at whose upper corners are Helmstedt and Brunswick, 37 kilometres apart. After visiting the two latter, we pressed on westward 66 kilometres to Hanover on our way to the Rhine. The great war broke out the day I planned to see the three fourteenth-century windows in the Marktkirche choir, so I cannot describe them. If we have time we should take a short northerly trip to Bücken an der Weser, which lies midway between Hanover and Bremen. From Hanover we continue west 100 kilometres to Herford and to Münster (Westphalia), and then turn south to Soest, a very important point. From Soest we again push west through Dortmund to Xanten. There is a little glass at Schwerte, a few kilometres south of Dortmund.

Xanten, rich alike in tapestries and glass, is the gateway through which many English tourists will enter Germany, following down through München-Gladbach (80 kilometres) to Cologne (54 more). Xanten is 100 kilometres by direct road to Cologne. The latter is one of the greatest cities in the world for ancient stained glass. It possesses not only a superb cathedral, but also six other churches rich in windows. Besides, there is no finer place in which to study early glass than the church of St. Kunibert and the cathedral, especially the former. It would be a pity to see St. Kunibert's Romanesque windows before their contemporaries at München-Gladbach, Xanten and Soest, for fine as these latter undoubtedly are they do not compare in quality with those at Cologne. From Cologne we will run out north-east 20 kilometres to see the beautiful pattern glass and the amazing west window at the Abbey of Altenberg. Back again in Cologne we will proceed up the Rhine (via Heimersheim) 86 kilometres to Coblenz. The latter has but little glass, but is one of the most picturesque points upon the whole Rhine.

Coblenz marks not only the junction at which travellers

coming from Paris via Metz and Trier (Trier to Coblenz—140 kilometres), and Kyllburg will join our tour, but also the point where we must decide whether to visit first the right or the left bank of the Rhine. In other words, shall we go over into south Germany and thus down into Austria, which will mean working south-easterly, or else turn due south to see the many Alsatian windows, plus Freiburg just across the Rhine, and also Königsfelden and Wettingen near that river in Switzerland? This latter trip, but in reverse order, is an obvious one for travellers beginning German glass on their way north from Italy through Switzerland.

This Alsatian or upper Rhine trip does not combine well with the south-easterly trip through south Germany and Austria. One can finish the latter at Salzburg and then run west across country to begin the former at Wettingen and Königsfelden. This would mean rather a long trip, but on the way would be the windows at Tölz (the Tillykapelle), Partenkirchen-Garmisch, Eriskirch and Ravensburg.

It seems best to put the Austrian itinerary and description of its glass at the back of the book, and let the pilgrim fit it into his general scheme as suits him best.

Let us now cross over from Coblenz into south Germany, which will lead us down to the confines of Austria.

And now for our incursion into south Germany. We shall run first from Coblenz through Ems to Limburg (60 kilometres) and so on to Frankfurt (127 kilometres more). We may take a side trip from Frankfurt out easterly 18 kilometres to Hanau. From Frankfurt to Stuttgart is 186 kilometres. Thither we will start south-east through Darmstadt (30 kilometres) to Schloss Erbach, where glass is handsomely displayed in an ancient castle. We continue down through Stuttgart 12 kilometres to Esslingen, where three churches offer many early windows for our delectation. From here we drop south-west about 45 kilometres to the old university town of Tübingen, with its unique round windows, as well as Hans Wild's beautiful trio in the choir. Then we proceed 87 kilometres east to Ulm, whose cathedral, in choir, west front and Besserer-kapelle, is peculiarly rich in glass. From there we go on 74 kilometres to Augsburg, which has the most ancient glass in Europe.

Here we must decide in what order to visit the many and fine windows of Bavaria. We suggest running from Augsburg through Ingolstadt 77 kilometres, and so due north 100 more to Nuremburg. Nuremburg rivals in excellence and quantity of glass the famous displays of Cologne and Strasburg. From Nuremburg we can in a day run up to Markterlbach, then across to that picturesque mediæval town, Rothenburg ob der Tauber, for luncheon, and back through Ansbach (34 kilometres) to Nuremburg (44 more).

From Nuremburg we proceed south-east 104 kilometres to Regensburg (Ratisbon) and on to Straubing, 44 more. From Straubing we turn south-west through Freising (93 kilometres) to Munich (33 more), which with its neighbouring villages of Pipping, Blutenburg, etc., will delight us. Munich is 116 kilometres from Regensburg, 126 from Straubing, 51 from Augsburg, and 77 from Ingolstadt.

From Munich it will be a pleasant half-day's run over the Austrian frontier to Salzburg (120 kilometres to Freilassing on the frontier, and 8 more to Salzburg). In our Austrian chapter (page 246) we describe the lay of the land in that country, likening it to a left hand laid upon the map, pointing south-westerly, with Vienna at the wrist, while the thumb and fingers represent the five valleys into which we penetrate to enjoy their windows. There are two methods of making these trips. One is going from Salzburg through Wels (96 kilometres) and Linz (30 more) direct to Vienna (184 more), and then running up the five valleys ; or else in the opposite order (which the writer recommends) of going across the Tauern Pass direct from Salzburg to Tamsweg, the tip of your first finger. Then go up and down the four fingers in consecutive order and finish by running up and over the ridge of your knuckles (the Semmering Pass) and down into Vienna. After concluding our use of that city as a centre, we can proceed out of Austria via Linz or Salzburg, and so west. The details of this Austrian trip will be seen on pages 246–9. No matter in which order we visit these Austrian towns, we will conclude at Salzburg or Linz. From the former city one can, if desired, make the rather long cross-country run to join up with the beginnings of the upper Rhine trip, viewing on the way, as already remarked, the glass at Tölz (the Tillykapelle), Partenkirchen-Garmisch, Eriskirch

and Ravensburg. The last two are on Lake Constance. From Ravensburg you would skirt the corner of the lake and on into Switzerland as far as Brugg (Königsfelden) and Wettingen, and so down to Basle.

From Basle we run a short distance (65 kilometres) up into south Germany to visit the interesting university town of Freiburg and its cathedral. It lies only 21 kilometres east of the Rhine, which we cross on a bridge of boats, and so south-west to Mülhausen (34 kilometres north-west of Basle) and the twin towns of Thann and Altthann (18 more). The latter is an important Alsatian glass centre.

Some readers will be surprised to find Alsatian glass is included in this book, but it belongs here, being entirely and completely German. Not only is it Teutonic in construction and feeling, but also, wherever labelled in any tongue but Latin, always bears German inscriptions. Remember that this territory was not taken by the French till late in the seventeenth century, when stained glass had lost its vogue. From Altthann we run north about 40 kilometres to Colmar, and so up 21 more through Schlettstadt (Sélestat) and 26 more through Obernai (Oberehnheim), which last is only 22 kilometres from Strasburg.

After visiting Strasburg's magnificent cathedral with its glories of ancient glass, and the charming windows at St. Thomas and St. William's churches, we must decide whether to use it as a centre for visiting the rest of Alsatian glass shrines before striking due west to Paris over the Vosges Mountains, or to take them in order and then go on to Paris through Metz. For those who have the time we strongly advise the latter course. This will mean first of all running out from Strasburg to Rosenweiler (25 kilometres) and Nieder Haslach (35 kilometres) for their fine fourteenth-century windows. The latter is on the direct road to Nancy and Paris.

But the pilgrim must not leave Alsace without another full day's run out of Strasburg, beginning with Westhofen, 26 kilometres due west, then north 20 kilometres to Saverne, on north-east via Haguenau to Walbourg, and further north to Weissenburg. This makes a long day to Weissenburg, and will mean returning something over 100 kilometres directly south to Strasburg after sunset.

If objection is made that no one can take all these trips conveniently in one summer, and if therefore the reader ask which are the most important points, so that he can visit such as fit in with his other plans, we would reply that by far the most interesting centres are Cologne, Strasburg, Munich and Nuremburg. Second in order would come Soest, Esslingen, Metz, Erfurt and Thann.

INTRODUCTION

ONE of the many haunting memories of picturesque Japan is that of devotees pausing before a shrine and preparing for prayer. Why do they clap their hands ?—to banish, it is said, all thought of things material, and thus to open the mind for thoughts from above. Have you ever felt that stained glass windows perform that very service for us when we enter from the broad glare of the day outside only to find again within the sanctuary the same light tempered and warmed by the throb of colour and holy story ? We may even urge that of all arts and crafts ours has a special appeal,—because the only one in which matter is interpenetrated with light—where the material is illumined and transfigured by something not material. Do not metaphysics lurk in the charm we feel when looking upon ancient stained glass ?—metaphysics whose study may lead us far.

Much has been learned lately of surprising properties in coloured light—of its effects upon growing plants for instance, for we know that certain tints will encourage growth in one vegetable while another requires a different one. In our earlier book on English glass we quoted the following from Aubrey's *Anecdotes and Traditions of Surrey :* " The curious Oriental reds, yellows, blews and greens in glasse-painting, especially when the sun shine, doe much refresh the spirits. After this manner did Dr. R. revive the spirits of a poor distracted gentleman, for whilst his former physitian shutt up his windows and kept him in utter darknesse, he did open his window lids and let in the light, and filled his windows with glasses of curious tinctures, which the distempered person would always be looking on, and it did conduce to the quieting of his disturbed spirits." It is a far cry from that ancient story to the publication during October, 1926, of the following statement by a London Hospital, printed in many American newspapers. " The secretary and matron

say that the idea that restful colours should replace white walls and red coverlets has been carried out with excellent results. Delicate shades of green, yellow and mauve in the wards, chosen by a colour expert, have proved so beneficial that patients leave the hospital three days sooner than before the change. Their tempers are better ; the colours influence sleep. In one case, after placing an insomnia patient in a mauve room, sleep came within an hour."

There still lies unransacked an enticing field of study to explain how the early men of the twelfth and thirteenth centuries, with as yet no perspective in their drawing, substituted for it a certain adjustment of colours to project some figures into the foreground and retire others to the background, without the aid of lineal perspective. How was this done ? It is not mere fancy that these pioneers had a fixed purpose and achieved the results desired. Observe a number of these windows, and you will come to realize that although some satisfy us completely, in others the picture seems awry—its figures huddled or awkwardly placed. The explanation is that in the former the colours themselves aided the depth of space composition, while in the latter they threw the figures into the wrong planes.

To explain what is meant by this difference of plane, you have only to take up a pair of opera glasses and look at a German Early Gothic (or fourteenth-century) window which has within its canopies some backgrounds of red and others of blue. All will probably be made of either lozenge-shaped or circular panes. You will notice a certain stereoscopic effect (accentuated by the opera glasses) which will thrust backward the red background into a plane well behind the figures, while the blue background will remain in the same plane with them. This shows that the rich red frequently used during that epoch for background was a normal colour for that purpose, but that blue was not. In other words, red assisted the perspective of planes, while blue did not.

This book is not written to resolve such delicate questions for the reader. Nor is it meant to decide which are the best windows in every case, still less to describe in detail long lists of them. " Frank confession is good for the soul "—here is nothing more pretentious than a guide book. Our purpose is to economize your time by indicating

the whereabouts of fine windows of each period and how they are grouped, so that you may conveniently visit them for yourself. See them, and the glass itself will compose a precious Album of Memory far better than the writer can provide. See the windows, and their harmony of deep, throbbing colour or whisper of ancient grisaille will entone such melody of mediæval beauty as will long echo in your head and heart, and brighten the eye of memory when home again by your own fireside, and that, too, for years to come.

Symbolism.

Not only are the windows of Germany especially admirable for their deep, rich, throbbing colour, but also more than in any other country do their ancient masters use symbolism in telling their stories. What do we mean by symbolism ?—here is an example. In many early Crucifixion scenes the cross is of a tender grass green, and often its arms, instead of being straight, are curved upward or droop gracefully like the leaves of a plant. This is to signify that the cross is not the grim end of a heart-breaking tragedy, but a living, growing plant, upon which Christ is but the first of many blossoms yet to come. Sometimes, to remind us of the continuity of the Christ life and story, the column against which He is bound for the Flagellation is carried across its medallion's border up into the Crucifixion scene above, where it forms the upright of the cross. Sometimes this light green upright of the cross runs both upward and downward out of the picture and across its frame to predict how it will continue to grow in every direction away from dreadful Golgotha. One remembers a quaintly archaic Jesse window at St. Ruprecht ob Murau in upper Austria, where the green vine growing out of the recumbent Jesse mounts upward into the next medallion to form the upright for the cross, where triumphed the greatest blossom on that ancient vine.

Another symbolism, beloved of the early German glass painter, appears in his depiction of the Annunciation, where the Dove of the Holy Spirit accompanies the Infant Jesus down a ray of light from God the Father to the Virgin Mary. Such symbolism makes certain German windows linger long in the memory. They appeal alike to colour-loving tourists of small leisure, as well as to the student who may delay to spell out hidden, as well as obvious meanings.

This is an appropriate place in which to register a protest against the removal of ancient windows from their original setting in order to install them in museums. There are, of course, two sides to this question, but the writer can see only one of them. This book is written to aid lovers of old windows to enjoy them in the churches for which they were constructed. It respectfully refers its readers to local guide books for guidance through museums.

Museums.

Of German glass in general, and of its periods in particular, we will enlarge later, but here it is timely to advance this broad claim for it—the glass of no other country can surpass the depth and warmth of tone which it displays during the centuries covered by the Romanesque and Gothic epochs in so many cathedrals, churches, abbeys and castles. Never forget that the German had and kept his colour from sheer love of it, and not at all because of climatic requirements, which we shall see exerted so much influence in cloudy England or sunny Italy and Spain.

The most important factor in the study of stained glass is a suitable illumination of the church's interior. It must not be too greatly obscured in a northern climate, nor must a glare be permitted under southerly skies.

England is pre-eminent in her skilful use of early grisaille—glass without figures or pictures. The world's finest example of this type is the justly famous Five Sisters, whose group of five glorious thirteenth-century lights together fill York Minster's north transept end. English success in this particular field came about very naturally, for the cloudy skies so frequent in that comfortable island demand that light-obscuring colour be used more sparingly than in sunnier lands. This demand for ample lighting was handed down all through the fourteenth and fifteenth centuries, when English glass was at its best. The elaborate and extensive use of canopies during her Perpendicular period (a type so peculiarly English) was but artistic compliance with this need for sufficient light under her cloudy skies, for these canopies introduced many uncoloured panes.

Church lighting.

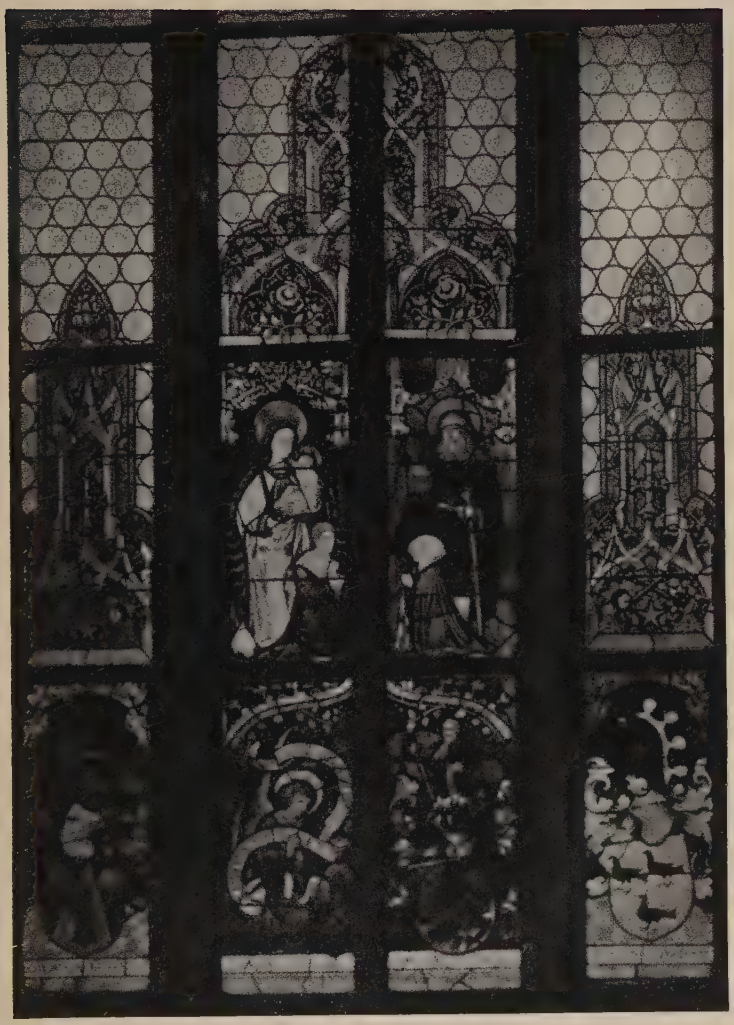
Anyone who has observed the strongly coloured windows of Spain or Italy promptly realizes how necessary

was that rich coloration in those sunny lands, and how different was the problem set their glaziers from that confronting their English confrères. In Seville Cathedral not only is the glass deeply toned to offset the glare, but also curtains are drawn across certain lights, notably at the west end.

Students of colour-trend toward more or less lighting will find food for thought in the diametrically opposite tendencies on the two sides of the Channel during the fourteenth and fifteenth centuries. The English swung from deeper tones in the fourteenth to lighter ones in the fifteenth, at the very time when the French were swinging in the opposite direction—the latter's light-hued panes of the fourteenth (result of revolt against the light-obscuring mosaic medallions of the thirteenth) developing into the deeper, richer tones of the fifteenth century, and on into their most prolific period, the sixteenth, with its burst of Renaissance colour.

All this time the German, beyond the Vosges and along his secondary line of defence, the Rhine, was methodically advancing from deep toned Romanesque mosaic pictures through a late beginning Gothic into a late persisting perfected Gothic, but always with the bright colours on his palette demanded by his patrons.

During the thirteenth century the monks at Chartres broke out many panels from the cathedral clerestory to obtain more light for their hymn books, and their brothers at Amiens did the same for the choir's lower windows. The German did not pattern after them, but got his light more wisely while keeping his beloved depth of tone (ate his cake and had it !) by a device which some of us may venture to deprecate. The device was simply this : he ran his coloured pictures only part way up the windows, and filled in with white panes above them. Of course this diluted his colour, but nevertheless he obtained the well-lighted interiors required. Note that he used this device even where his best pictured glazing is installed, for example, at Nuremburg, Freiburg and Munich. Lest this produce too abrupt a demarcation between the tinted and the unpainted parts of the embrasure, he always finished off his colour above by carefully modelled edgings, called oberteil, Gothic in spirit so long as Gothic endured, and then Renaissance. In the handling of this device he



SCHWÄBISCH GMÜND. SCHREYERKAPELLE

Early sixteenth century. Typical German "oberteil" finishing off the coloured portion of the window against the uncoloured circular panes (buttenscheibe) above. Also shows that Gothic still persisted in Germany at a time when it had been supplanted elsewhere in Europe by the neo-classical round arch of the Renaissance.

has no rival, for the simple reason that this method of lighting a church was purely German. But this use of white panes above only came in during late Gothic times. Before that, and late in the thirteenth century, he had contrived a better way of securing more light, namely, by filling in the upper parts of the embrasures with grisaille and leaving the deeply coloured pictures along the bottom. During the early fourteenth century he further developed this idea by covering the grisaille with geometric patterns which makes so charming an interior at St. Thomas's in Strasburg. So widely did geometric patterns (with or without figures) spread over Germany that many writers name the fourteenth century the " Geometric " period. If only the German glazier had stuck to this system, instead of opening the flood-gates of light with excess of white panes, thereby drowning much innocent colour !

While on the subject of church lighting we must call the reader's attention to a decree promulgated by the Cistercian Order of monks in 1134, which had wide-spread effect upon our craft. They absolutely forbade the use of figures, thus strictly obeying the Second Commandment. Jewish Synagogues have always closely observed it, but Christian churches have with equal unanimity ignored it. One must not blame the stained glass men alone for this continued disobedience of a Commandment, since their predecessors, the mosaic designers, likewise indulged in figures and symbols even as far back as the first century of the Christian Era, when the fish symbolized Christ because the Greek letters spelling that word are the initials of the words Jesus Christ, Saviour of Men. This rule of the Cistercian monks affected glass designers more than any other ever issued. Certainly within and even outside their own abbeys it encouraged the development of grisaille. There is no gainsaying the tranquil beauty of Haina and Altenburg in Germany, of Heiligenkreuz in Austria, of Sigüenza in Spain, of Salisbury and the famous Five Sisters at York. But their limpid grisaille, where leads outline elaborate patterns of leaves, etc., is of an entirely different beauty from the contemporaneous mosaic medallions generally preferred.

Where must one go to study the best glass ? generally speaking, to Germany for that of the twelfth century, then France for the thirteenth, cross the Channel for the

fourteenth and fifteenth in England, and return again to France for the sixteenth century. But, please notice that German Gothic is quite different and much more rugged than the lighter, more graceful Gothic of France; also that Italian or Spanish Renaissance windows are deeper and richer than French or German.

Following the best windows.

There are two epochs in which France was pre-eminent—the early mosaic medallion of the twelfth and thirteenth centuries, and her glorious Renaissance pictures of the sixteenth century. In neither case can England compete with her at all. The best English mosaic medallions are in the choir at Canterbury, but they are attributable to a French glazier from Sens in France, brought over by that choir's French architect Guillaume de Sens, while there is no important English-made Renaissance glass outside of King's College Chapel, Cambridge.

How does Germany fit into this differing evolution of styles that mark the onward march of epochs in other countries? First of all, we must record something which strikes every glass pilgrim in Germany, viz: its Gothic glass, following a long and sturdy Romanesque "Age of Innocence," enjoyed a buoyant youth and middle age, and continued vigorous longer than Gothic anywhere else. We shall see German windows dated as late as 1520 or 1530, still purely Gothic in architectural detail, long after its pointed style had been superseded in France and elsewhere by the rounded classical arch and other Renaissance trade-marks. Naturally, Renaissance glass began even earlier in Italy (birthplace of the Neo-Classic) than in France, because it was from that hot-house of art that the French soldiers of Louis XII and François I brought home the trophies which inspired Neo-Classical beginnings in France.

Of Spanish glass it is only fair to say that, like its architecture, it shows the influence of men from outside the Peninsula. This does not necessarily mean from outside Spain, for the Low Countries were long its provinces. Remember that Charles V, most Spanish of Spanish monarchs, was born in Flanders.

Later on we shall speak more at length of itinerant glaziers. Here it is enough to say that craftsmen and artists all through the Middle Ages were accustomed to

travel both at home and abroad, and left many traces of those travels on the monuments of other lands. No glaziers seem such wide or frequent travellers as those of Germany. We find souvenirs of their genius especially in Italy and in Spain, while within their own land they certainly roamed extensively. This broadening of their point of view improved their technique.

This brings us to the question : " Does glass reveal its nationality ? " Our answer is unhesitatingly in the affirmative. One may confidently claim for German glass that it speaks German, and that too with strong accent, as witness its guttural reds and greens and golden-russet browns, as well as the sturdiness of its designs. Furthermore, essentially Teutonic is its persisting loyalty to accepted convention, first of all to the Romanesque, which resisted Gothic much longer than elsewhere. And later came its equally prolonged adherence to Gothic, and reluctance to accept the Neo-Classical forms of the Renaissance. It is remarkable how long Romanesque flourished throughout Germany after Gothic had conquered glass elsewhere in Europe. Once, however, that Gothic had arrived and had been received in German-speaking territory it resisted the Renaissance, beloved of the Latin, long after the latter had replaced the Gothic in Latin lands. The Renaissance never gained a real foothold in English glass.

Nationality marked upon glass.

French glass is essentially French, so logically do its succeeding types develop one from another, so dainty is its handling of Gothic, so early and rapturous its acceptance of the Renaissance, essentially an offspring of Latin culture.

And lastly, coming to the third of the Great Trio, English glass is so strikingly British that sometimes one wonders it did not spontaneously blossom into the Union Jack ! Think of their Perpendicular windows, a type that never took root on the continent !

Remember that French mosaic medallions, brought across the Channel in the thirteenth century by the glazier who accompanied Guillaume de Sens, summoned by Thomas à Becket to build the choir of Canterbury, had a splendid start, but never spread abroad in England. Instead, the Englishman, more sensitive to cloudy sky requirements than either French or German, went on

developing his own specialty of diaphanous grisaille. Visitors to Salisbury and York Minster (especially its Chapter House) will applaud his artistic appreciation of the lighting requirements of his climate. Furthermore, he was not obliged to turn back to lighter tints as was the German, from deep toned Romanesque to light-admitting geometric patterns, or the Frenchman from thirteenth-century mosaic medallions to the uncoloured backgrounds of Evreux, the faintly tinted canopies at St. Ouen, Rouen, or the pallid panes at Séez to meet the early fourteenth century demand for better church illumination, disregarded both in Germany and France during the thirteenth century. No, the Briton in dogged British fashion proceeded ever steadily forward in developing his colour scheme, his fourteenth-century " Decorated " colour growing out of his grisaille of the preceding century, and even during the Perpendicular epoch securing plenty of light through his untinted canopy frames ever claiming more of the embrasure. And what can be more English than this Perpendicular style, born in its island home and content never to cross the Channel ; one of the few types of windows that never travelled abroad during the Middle Ages? The rigid uprightness of its mullions, the demure little sentry-boxes aloft in tracery lights, and the strong swerving curves tying together at the top its lancets all " at attention " below, are essentially English in uprightness, dignity and diplomatic welding of dominated parts into an imperial whole.

Perhaps the reader will agree that German, French and English glass differ as markedly as do their nationals, and that all three display racial traits on their faces. This can hardly be alleged with equal authority concerning windows of Italy and Spain, two lands where glass painting began later and ended sooner than in the Great Trio first described, and where the course of glass's true love ran smoothly but not long. There is practically no thirteenth-century glass in either Italy or Spain ; and but little of the sixteenth century. Furthermore, both lands are greatly indebted to German glaziers at all times during their best blossoming periods—the fourteenth and fifteenth centuries. We must, however, comment that Italian windows often portray the coloured marbles locally used in constructing their cathedrals ; but we can hardly select

any one Spanish peculiarity of glazing so markedly Spanish as is the former Italian.

In one respect Germany had a great advantage over her fellows, for there the development of glass was uninterrupted. In that fortunate land its glaziers may well claim that the course of love ran true. Every period from the twelfth century until the middle of the sixteenth was rich in windows, most of them fortunately enduring till to-day. Compare this state of affairs with what happened west of the Vosges. While Germany and France were providing plenty of twelfth and thirteenth-century glass, England was making very little. But Germany and England were equally rich in fourteenth and fifteenth-century windows, while the opposite was true in France, then so constantly ravaged by plagues, by foreign soldiery throughout the Hundred Years' War that long outlasted its title, and by peasant uprisings, such as the Jacquerie. This meant that during those two disastrous centuries French glass makers withdrew to peaceful nooks, and they were hard to find! In passing we should note that it was thanks to "war's alarums" forcing French glaziers to many expedients such as burning bracken or fern (fougère) to get alkali for their glass, that French verre de fougère (bracken glass), a usefully tough product, was produced.

Glass development uninterrupted in Germany.

German glass was better off than Italian and Spanish, because it had nearly six centuries of uninterrupted and prolific life; while the two latter could only boast the shorter span of two centuries. The reader has only to compare the lesser number of cities and towns cited in the author's books on Italian and Spanish windows with the longer list in this volume to realize how abundant is the feast awaiting appreciation in Germany.

And now we come to a short narrative of just how the long history of German glazing was shown on her panes during those ages when it so engrossed the public, enjoying the favour alike of monarchs, clergy and bourgeoisie. As preliminary thereto, let us explain that although our first period in German chronology will be the twelfth century (just as it was in France), nevertheless there exists an earlier, isolated exhibit in Germany, the splendid Augsburg clerestory Prophets of 1065, just as lonely as France's late eleventh-

German glass by epochs.

century Ascension at Le Mans. We will arbitrarily delay discussing those unique survivors until considering the interesting problem of just where and how our craft first came into existence.

Twelfth century or Romanesque.

Fortunately there are preserved for our delectation numerous windows of the twelfth century in different parts of Germany, while France can boast only of those at Angers Cathedral. Germany has more than enough to enable us to reach definite conclusions as to general tendencies, and particularly of the special reactions upon spectators that the early glazier sought to achieve. The glass was Romanesque because the architecture was Romanesque, which was but natural. The glazier had to conform to the ideas of the architect, because the latter finished his construction before the former began his decoration of the embrasures. These, broad and always rounded at the top, obviously demanded broad borders. Little or no depiction of edifices appears during this first period, but however scanty, it must of course conform to the rounded arches beneath which the glazing is to be set up. At this early time the purpose of these tiny roofs was to show that the scene was being enacted indoors. Later on we shall see all sorts of episodes framed in canopy, even such obviously open air ones as Jonah's ejection from the whale.

The broad Romanesque borders gave opportunity for artistic judgment of balance—how wide should they be to suit the picture to the embrasure?—how pronounced or subordinated their pattern or colour, so as not to imperil the importance of subjects they frame?

The Romanesque glazier proved his adequacy to meet those and other dependent problems at Strasburg in the Cathedral's north transept, at St. Patroclus in Soest, Helmstedt, and St. Ségolena in Metz.

Nor can our study of these Romanesque Germans be confined within the limits of the twelfth century, for they changed but little their technique and tinting when the thirteenth century arrived. In this they differed sharply from the French.

Go to Angers Cathedral and compare the nave's twelfth-century windows with those of the thirteenth century in the choir. You will see that the thirteenth ones look jewelled, while those of the twelfth (made up of

larger morsels) do not. This difference did not obtain between those centuries in Germany, nor did the German thirteenth-century glazier seek or obtain the jewelled brilliance of the contemporary Frenchmen.

Admirers of the jewelled brilliancy of the thirteenth-century French mosaic medallion often exclaim upon the marvels their glaziers produced, notwithstanding the handicap they suffered from having to work with such tiny bits of glass. We should instead laud these early artists for their industry and courage in deliberately selecting those smaller morsels, notwithstanding the increased labour involved, for they were striking out on a new line to gain a new effect. Those who make this mistake have surely never seen Angers, or they would have remarked that the bits of twelfth-century glass used in the nave are noticeably larger than those of the thirteenth-century choir windows. No, the thirteenth-century man deliberately used smaller bits, and with highly artistic purpose. He discovered that by reducing the size of these bits it was easier to break up the rays of light coming through them, and by thus intermingling tints to produce a jewelled glitter and brilliancy that flat colour could not yield. Have you ever seen the north rose in Notre Dame at Paris ?—you say it is a purple window, and so it is, but—there is no purple glass in it ! Small bits of red and blue are placed in such dexterous juxtaposition that the intermingling of the rays entering through them produce an ocular cocktail which tastes purple to the spectator. We insist that the thirteenth-century man knew what he was doing, and that he did it deliberately for a specific purpose. That he achieved that purpose is clear to anyone who has visited Chartres, or Angers' choir.

But the German did not make any such revolutionary change from his twelfth to his thirteenth-century epoch, either by diminishing the size of his bits of glass, or for the purpose of obtaining the jewelled glitter of French thirteenth-century medallions. He did, however, fully understand the value of intermingling tints, which the juxtaposition of carefully assorted colours used in smaller quantities would produce. Neither did he make any revolution in style, but continued steadily Romanesque, relying for his effects upon bright colouring of archaicly drawn figures, where careful space composition with, as

yet, no perspective give the balance and poise of his pictures that so delight us to-day. Perhaps the best place to understand what he wished to say is at St. Kunibert's, Cologne—certainly for imposing dignity and deep echoing colour ; but one can likewise revel in his genius at Strasburg Cathedral, Limburg, Naumburg, Weissenburg, at St. Elizabeth's, Marburg, the Erfurt Predigerkirche, the Dreikönigen and the Stephanus Chapels of Cologne Cathedral, to say nothing of a long list of smaller displays at Xanten, Heimersheim, Metz, Regensburg, and at Stifts Ardagger, Heiligenkreuz, Lilienfeld, and Klosterneuberg in Austria.

To sum up, these German twelfth and thirteenth-century glaziers continued resolutely Romanesque and resisted Gothic long after it had made considerable progress in France. Colour, and that too in great variety, remained strong east of the Vosges all through these two centuries.

The contemporary Frenchman showed decided preference for blue and red, but not so the German. His was an ample palette, and always included red, yellow and both dark and grass-green. No abrupt change in technique is noticeable, such as Angers demonstrates, of smaller mosaic bits replacing larger ones. Even at this early time we shall notice the German's fondness for using leaves in his designs and his marked skill therein.

While it is true that for his completest expression of the Romanesque one must visit St. Kunibert's in Cologne or the north transept of Strasburg Cathedral, nevertheless, no matter where you go or what you see, it will always be the gigantic figure of St. Christopher of the Strasburg south transept that will dominate your memory of this long reign of Romanesque in German glazing.

Before leaving the thirteenth century, one must so marshal his memory of it as to realize that it fell into three distinct divisions—the mosaic-medallions (framing groups of small people), the large single figure type, and the grisaille or ornament windows showing no figures at all. The mosaic-medallions are to be seen more frequently than the other two groups ; to mention only a few places, there is Halberstadt, Bücken an der Weser, Patroclus-kirche at Soest, etc. The large figures are best studied in the Strasburg Cathedral transepts, whilst early grisaille

(more or less coloured) is finely exemplified in the Erfurt Augustinenkirche, the Marburg Elizabethskirche, at Weissenburg, Nordhausen, Herford and Hersfeld.

The partition into these three groups continues well into the fourteenth century. Here the small figure group again appears more frequently than the others, as for example at Mülhausen (Alsace), Nieder Haslach, Thann, Xanten, Schlettstadt and in the Wiesenkirche at Soest. The single figures are well shown in Strasburg Cathedral and at Marburg. Grisaille devoid of personages is to be seen at Altenburg, Haina, Strasburg's Thomaskirche and at Heiligenkreuz, while its combination with figures may be studied in the Cologne choir clerestory, Marburg, Freiburg and Herford.

And just at this point, before we continue our march down the centuries, we must pause to christen the different periods that mark the development of German glass painting. Shall we frankly say thirteenth, fourteenth, fifteenth and sixteenth-century glass?—or describe their styles by dubbing the thirteenth "Romanesque," the fourteenth "Geometric," the fifteenth "Interpenetrated" and the sixteenth "Renaissance"? The Germans used both these methods and also two others, so we have a wide choice. Their third system is to subdivide into Romanesque, Early Gothic, Late Gothic and Renaissance. This is reasonable because it follows the architecture depicted upon the glass. Their fourth system has to do only with the colouring of the glass, regardless of century divisions or architectural styles. Those who follow it call the earliest period that of the Schwarzlots, or use of black lines in depicting features, etc., because black alone was applied to the surface, all the other colours having been given the glass while still liquid in the pot. We call that glass thus coloured throughout, pot-metal glass. This Schwarzlots period lasted until 1350. Their next or middle period they call that of the Kunstgelb or Silbergelb, which runs until 1500. This is named after yellow stain, a newly-discovered process of tinting portions of the surface golden, by dropping upon it chloride of silver which, when fired in the furnace, stains the surface golden. The general use of this novelty arrived later in Germany than in England or France, and materially assisted, as we shall see later,

How shall the epochs be named?

the development of canopies. The last one of these periods is called the Buntenemails or that of variegated enamels, and runs from 1500 to 1650. During this period the colour was painted upon the surface of the white glass, and then enamelled thereon by firing in the furnace.

Excellent reasons may be advanced for selecting any one of these systems for entitling epochs. It therefore seems wisest, even if cowardly, to make no selection at all, but to avail ourselves of all of them as and when they suit our purpose. But it is impossible to content ourselves with subdivisions into thirteenth, fourteenth, fifteenth and sixteenth centuries, because German glass does not thus subdivide itself, as does the French. Both the Romanesque and Gothic lingered long east of the Vosges, while the Renaissance did not arrive there until years after it was widely popular in Italy and France.

Of course the most obvious system is that which follows the architecture depicted, and so marks glass as Romanesque, Early Gothic (without perspective), Late Gothic (with perspective) and Renaissance. The least convincing system for the glass pilgrim is that of subdividing because of early black lines, or yellow stain, or colour enamelled on glass. It is too technical. The better one becomes acquainted with German glass, the more reasonable grow the headings Romanesque, Geometric, Interpenetrated and Renaissance. There is so much use of geometric patterned glass during the fourteenth century in Germany, and of Interpenetrated pictures in the fifteenth as to recommend the adoption of both those names for their epochs as obviously as that of the Renaissance, so descriptive of glass pictures in the sixteenth century.

The fourteenth century in Germany, after it changed from the Romanesque to the new Gothic manner, is so delightfully prolific and engaging that we do not wonder the Germans welcomed it widely. We shall join them in watching it develop geometric patterns along with the Biblical stories of its Bibelfenster (as they appropriately styled it) until it leads logically into the Interpenetrated of their ripened Gothic.

And why is this latter called Interpenetrated? For the reason that in Germany, and there alone, the artist decided not only that the Gothic edifices on his windows

be fully inhabited, but also that these numerous personages should accentuate his perspective. Therefore he peopled his composition with small folk behind, before and beside the columns supporting his canopies, while above peering down from balconies or in among his pinnacles are many more. It was a highly decorative practice, and these dainty inhabitants interpenetrating his architecture not only enlivened it, but also made it infinitely more convincing and spacious than could the ordinary canopy style. Gothic canopies framing the central picture disclose too frankly their purpose of admitting light through their uncoloured panes.

There you have the reason for those two sub-titles for the fourteenth and fifteenth centuries—Geometric and Interpenetrated. But we refuse to ignore fourteenth-century bibelfensters by describing that century solely as Geometric, or the many non-architectural scenes of the fifteenth century, by styling that the Interpenetrated. We hereby serve notice that we will arbitrarily use any and all titles just as and when they serve our purpose—masters of them all and slaves of none !

Here is the point at which to discuss that noteworthy novelty in technique, an invention or discovery of far-reaching influence—yellow stain, silbergelb or kunstgelb. Just after the beginning of the fourteenth century somebody, somewhere (there are numerous claimants of the honour !), noticed that if oxide or chloride of silver be dropped upon glass it would, when fired in the furnace, produce a spot of gold. This not only made possible the tinting of angels' hair, the enriching of costumes, etc., but especially did it facilitate the development of canopy framing by touching up the grey hues of simulated architecture. France used it more and earlier than any other country ; the earliest example I know is 1304. The German was slow in adopting silbergelb or kunstgelb, and preferred laboriously to lead in yellow glass where needed in his picture instead of availing himself of the new-fangled labour-saving device. Its use did not become general there until the middle of the fourteenth century.

Yellow stain.

When we cross the threshold of the fourteenth century we enter such a richly stored treasure house of Gothic glass that we risk losing our way. It is difficult adequately to describe the forest when confronting so many

trees of admirable growth. We will leave the individual pilgrim to form his own general conception of this endless display and to make his own choice of selected beauties. The writer must confess especial interest in the part that the vine begins to play in fourteenth-century design. Of course the vine already appeared in the thirteenth century, when it was obviously required for the Tree of Jesse picture. Now we are going to see it put to many uses.

Fourteenth century or "Geometric."

Especially appealing are the dainty cartouches formed by its twisting tendrils—modest cartouches that snuggle away into otherwise unassigned nooks of the composition, generally containing tiny busts in colour. The vine served another and very useful purpose by unobtrusively introducing sufficient light green into the picture. The best of the many windows of this type is up in the west front of the Wilhelmskirche at Strasburg. Its tepid yellow and moss green yield a delicious memory of jonquils sprouting in springtime amid the grass. We may also see this vine and its cartouches in Strasburg Cathedral, at Weissenburg, München-Gladbach, Mülhausen (Alsace), in the choir chapels at Cologne Cathedral, at Wels (Austria), etc. Especially does it flourish along the banks of the Rhine, which is but natural, given its culture in that region all down the centuries. Following this simile it is equally natural that the colour of Rhine wine should, like its parent vine, appear upon the panes.

Another marked characteristic of fourteenth-century glazing, quite apart from the shift it brought from Romanesque into Gothic, is the masterly treatment non-figured and non-canopy windows receive.

All sorts of patterns were utilized, but mostly geometric ones, and enriched both upon and within their borders by frequent and varied touches of colour. Nowhere is grisaille warmer or better patterned than during this epoch in Germany, and you have only to visit St. Thomas's Church in Strasburg to be convinced. We have already noted how important in the study of glass is the problem of interior illumination, and this church is a model thereof. Church committees charged with the selection of windows might well avail themselves of the mute counsel of the Thomaskirche; but instead, they will go on accepting any window from

Geometric patterns.

any giver, regardless of whether or not it suits a carefully studied general plan, simply because no such plan is deemed necessary!

As for storied windows or "bibelfenster"—the chief change brought in by the fourteenth century will be the liberation of the biblical episodes from incarceration within small medallion frames, the increased stature of their figures, and more frequent use of edifices, now of course Gothic and no longer Romanesque in architecture. These edifices will not only be single canopies but also arches or transoms running across all the lancets of an embrasure.

Bibelfenster.

In France and in England one can lay down the general rule that fourteenth-century canopies will lack pedestals, have only modestly developed pinnacles or upper parts, and will occupy portions of lancets instead of filling them completely, the remainder of the embrasure being occupied by grisaille, often executed in quarries. Generally these canopied figures run along the bottom of the embrasure, but sometimes, as at Merton College, Oxford, are carried in bands across the middle. Quarries are lozenge-shaped panes; their name comes from the French word "carré" (square), though the squares are generally set on end to make lozenges. Sometimes quarries are used in Germany, but frequently frankly as squares and not as lozenges. White quarries are often replaced in Germany by roundels or round bits of glass called buttenscheibe in German. The fifteenth century in both France and England will show elaborated pedestals below the canopies, more inhabitants within them, and a burst of lofty pinnacles above. In France these lofty canopy frames were carried to such extremes in the fifteenth century that they are often four or five times taller than the figures they enshrine. This extreme was prevented in England by the restricting mullions of the Perpendicular architect.

In Germany dating is not so facilitated by pedestals and pinnacles of canopies. There is more Gothic and less convention, so the designer was given a freer hand. Early Gothic shows no lineal perspective, which however greatly engaged the attention of the Late Gothic glazier.

The fourteenth-century German swung away from the mosaic medallion frames, but only because he found them too small. He refused to be cramped by them, but neither

did he altogether discard their system of enclosing biblical scenes within frames. He still used frames in his composition, but greatly enlarged them. This afforded a field in which he surpassed all other glaziers. Sometimes these frames are disguised as architecture that, running across several lancets, serves to tie them together into one picture. Often they are frankly frames, either of ribbon or plain lines of colour.

Circular glass pictures.

The Frenchman and his English cousin were developing the height of their canopies steadily upward during the fourteenth and fifteenth centuries, until they filled the whole lancet. The German, on the contrary, was concerning himself with more breadth for his pictures. Nor did he seek breadth by horizontal lines alone, but often by swinging arches across the lancets. In the fifteenth century, during the Interpenetrated period, this breadth will be accentuated by much-peopled balconies.

Breadth in composition.

Nieder Haslach cannot be surpassed for its use of large frames of simulated architecture, something entirely different from canopy framing. There and elsewhere they give central balance to the picture, and permit subordinate parts to fall into place above and below with gratifying sense of proportion.

The fourteenth-century German deserves another compliment. When he cast off the restriction of the small mosaic medallion, he quickly passed through the stage of a huddle of unframed episodes (as along Strasburg Cathedral's south nave wall) into a novel balance of composition that declined to replace the old slavery of medallion by a new slavery of canopy. In this respect he was the artistic superior of his French and English contemporaries, and opened for himself a field into which they long delayed to enter. In fact the Englishman never did achieve the German's freedom of composition, while the Frenchman delayed until the Renaissance opened the way for his spacious pictures of the sixteenth century.

Transition between glass epochs is a fascinating study, especially if one broadens his inquiry beyond the development of the craft in any one country. In no two of them were these transitions effected in the same way. In Germany the passage from Romanesque to Gothic was abrupt; "le

Roi est mort, vive le Roi." One might almost say that Gothic replaced its earlier rival rather than evolved from it—that Gothic was being born while Romanesque was dying. Between the fourteenth and fifteenth centuries there was no real transition—rather one should group both centuries into one gradual development from early Gothic slowly evolving to late or perfected Gothic. It is all a matter of terminology. Or you may say that during those two centuries Gothic was emerging from flat drawing into perspective, which is but another way of stating that their flat Gothic of the fourteenth (than which nothing flatter exists anywhere) was growing up into the Interpenetrated Gothic of the fifteenth, where perspective was not only of line but also demonstrated to the dullest beholder by stationing figures amid and behind its architecture. Nowhere was perspective more definitely thrust upon the observer than by the German Interpenetrated school. But there was no real transition between their fourteenth and fifteenth, such as one sees in the ante-chapel of New College, Oxford. In Germany there was nothing similar to the marked difference between France and England's small fourteenth-century canopy, lacking pedestals and content with portions of the embrasures, which they changed in the fifteenth to lofty pinnacled, deep-based canopies, each filling an entire lancet.

Transition windows.

Nor was there in Germany a sudden swing in colour values, from fourteenth-century weak to fifteenth-century strong as in France, or the other way around, as in England. No, in Germany the glazier produced, early in the thirteenth century, a deep coloration that satisfied Teutonic taste, and he clung faithfully to it, even down into the fully developed Renaissance, when at last he turned to lighter hues, just when the French did the opposite.

And now for the sixteenth century, which in France meant the full-blown Neo-Classical, joyously received by the French-Latin from his kinsman, the Italian-Latin. Among the Anglo-Saxons of the British Isles it hardly penetrated at all. Of course there is one glorious exception—King's College Chapel, Cambridge, one of the world's foremost stained glass triumphs. But beyond that magnificent chapel, what is there? Lichfield Cathedral?—St. George's,

Sixteenth century or renaissance.

Hanover Square, London?—Fairfield? Yes; but all fetched from Flanders, where also was manufactured (upon Spanish royal order as wedding gift to English royalty) the early Renaissance window at St. Margaret's, Westminster. It was logical that the French glazier should welcome with open arms the Renaissance, coming from a neighbouring Latin land; but it was just as logical that the German of Teutonic stock should be slow in turning from Gothic, so suited to his nature, toward this revival of Rome's ancient glories born down to the south beyond the Alps. He was more than slow, he was positively dilatory.

And yet here is a strange fact—although the Teuton did not finally accept the full Renaissance until several decades later than his French neighbour, he was unconsciously and for some time nourishing the Neo-Classical viper in his bosom, already introducing rounded arches among his Gothic ones as early as the mid-fifteenth century at the Wilhelmskirche in Strasburg, etc. By the irony of fate, Gothic had its revenge later for these early transition signs at Strasburg, by its persistent intrusion later upon Renaissance windows. For example, there are many Gothic touches in the 1508 Renaissance pictures along the north nave aisle at Cologne Cathedral, in its Sacristy, etc. At Saverne, Trier and Oberehnheim the early sixteenth-century glass is more Gothic than Renaissance. You have only to compare the Renaissance Crucifixion in Xanten sacristy with the half-Gothic, half-classic one at Wilsnack, to realize how the Gothic tainted the Renaissance as much as the latter had tainted the former at an earlier moment.

Yes, Germany showed as lingering a transition from Gothic to Renaissance early in the sixteenth century as did France and England between their fourteenth and fifteenth centuries. National independence and tendencies was just as clearly marked in those two cases as when Germans changed abruptly from Romanesque to Gothic, while English and French were doing it gradually.

This German transition from Gothic to Renaissance, this reluctant yielding of an ingrowing national style to one from abroad, produced as a by-product a certain feature peculiarly German. One might describe it as "Curly Gothic," that is to say, certain finials or other upper details of the Gothic arches are waved or interwoven at a date and in a picture which

Transition Gothic.

should demand stiff uprights and horizontals or rounded arches of classical architecture. This can be conveniently studied in the Cologne Cathedral nave windows just mentioned, and is seen also in various other places in Germany, but never outside. Where did it come from? Perhaps we shall conclude that the swinging freedom of Interpenetrated architecture suggested it, just as in our Augsburg chapter we hint that inset jewels in eleventh-century pictures sowed the seed that later on reduced the glaziers' glass bits to gain the jewelled brilliancy one admires at Chartres. Perhaps we are wrong in this theory; but surely it is better to launch fructifying discussions, rather than to promulgate fixed rules.

German tenacity of traditions.

The German was just as slow in relinquishing his beloved Gothic for the new-fangled Renaissance as he had been in deserting his long-lived Romanesque for the Gothic. He was a faithful soul, the mediæval German, loyal to established traditions, and especially tenacious of his deep warm coloration from which he never varied until at last the Renaissance seized and held him, long after its victory in Latin lands. Even when the fourteenth century demanded grisaille, he so touched it with colour, shot it through with brilliant lines, embellished it with rich bosses and borders as to make it far warmer and richer than France's pale quarries or England's silvery grisaille.

Just because of their staunch adhesion to deep, warm colour, German glaziers were especially welcome in Italy and Spain, where glaring sunshine had to be tempered to an extent unnecessary and unknown under the cloudy skies of England and northern France. So marked are the German styles during the brief two-century reign of stained glass in Italy and Spain that we can easily trace Teutonic handiwork on their windows; besides, we know the names of many German invaders from church archives all the way from Burgos to Assisi.

What we have been saying of the German's reluctance to welcome the alien Renaissance prepares the reader for our final comment on the windows of that period in Germany. Once the Neo-Classical style was well established, it modified German colour and overcame local peculiarities. At last German windows will be found resembling their contemporaries abroad. Their

craftsmanship will continue of high order. One never finds greater attention to embellishing items, to composition or to interplay of tints and hues than in German Renaissance windows. There are a sufficient quantity of them to prove this conclusion, even though we shall not find that abundance that characterizes the Renaissance in France or the Gothic in Germany. Almost always the backgrounds of Germain Renaissance windows are pale in tint.

Before we leave the broad field of international comparison and narrow ourselves down to specific comments upon features purely German, let us remark certain differences between the relation of glaziers to architects in the different countries.

German architects aided their glaziers.

In France the architect preferred a rounded apse, and but seldom (as at Laon) built a square one. The English architect, in contrariwise, liked a square east end, and built only a few rounded ones, as at Lichfield, etc. The glazier necessarily conformed to the structure provided by his compatriot the architect; of course the glazing was materially influenced by the shape and position of the embrasures he had to fill. This meant that the Englishman developed along one line, and the Frenchman along another.

Now note this significant fact—the German was permitted by his architect to develop along both lines. The German glazier was not restricted by finding only one type of window to hamper his genius and confine it within one channel. His architect provided for him not only the rounded apse, but also great square ends either in the transepts or at the west front. At Schlettstadt, Altenburg, Haina, Metz, Regensburg and many other places we shall see great walls of glass closing transept ends or filling the west front. They represent an architect's inspiring appeal to the glazier's genius, fully equal to the east end at Gloucester or York or the westerly one at Winchester or Fairford. It is unnecessary to cite cases of the rounded apse in Germany, for it was the almost universal custom to construct them in that manner. Heiligenkreuz, in Austria, is one of the few exceptions. Also the ends of German transepts were sometimes rounded, as in the Elisabethskirche at Marburg.

Nor did the German glazier lack opportunity to display

his genius in adorning lofty clerestory lights stationed in majestic semi-circles about the High Altar fully as frequently as in France.

Thus we see that the German glazier was on the whole better aided by his architect than was his French or English confrère. Furthermore, the German architect never cramped the glazier as did the English builder of narrow Early English lancets or he of the stiff Perpendicular school. This freedom, this emancipation from excessive servitude to mullion and window architecture, gave the German glazier a wider scope for his genius, and he availed himself of it to the full.

Now just a few words about the order in which the scenes are made to follow each other upon a window. In France one can generally assume that when a window tells its story in a number of episodes they will begin at the left-hand lower corner, pass to the right, mount to the second tier, begin again at the left and follow to the right, and so on up to the very top.

Order of scenes.

But in Germany no such general rule can be assumed. While the above described French sequence is preferred at Nieder Haslach we shall find at Mülhausen (Alsace) the story runs from left to right, but begins at the top and gradually descends tier by tier to the bottom. In the west window of the Wilhelmskirche at Strasburg the story runs from the bottom of the central lancet upward, then from the bottom of the left-hand lancet again upward, and lastly crossing over to the right-hand lancet, mounts again from bottom to top. In the chief window of the choir at Altthann the story always develops from right to left, but begins at the bottom and mounts tier by tier to the top, ending in a thirteenth scene all alone by itself above the others. This same number of thirteen scenes is developed in exactly the opposite order at Schlettstadt, where there are four tiers of three scenes each, beginning at the top and always running left to right, but with number thirteen all alone below the lowest tier. In the three choir lights of the charming little church at Walburg is a very special form of sequence, for although each tier develops left to right, the first or left window begins at the top and drops down tier by tier, its next neighbour (the central light) carries on the tale, beginning at the

bottom and mounting tier by tier to the top, while in the third or right one the scenes continue on from the uppermost tier downward. Here the narrative is easy to follow and it is a long one, requiring sixty-three small pictures to complete it. In the late thirteenth century, pairs of lancets at München-Gladbach and two choir chapels of Cologne Cathedral have Old Testament stories in the left lancet and New Testament ones in the right, always reading from bottom to top.

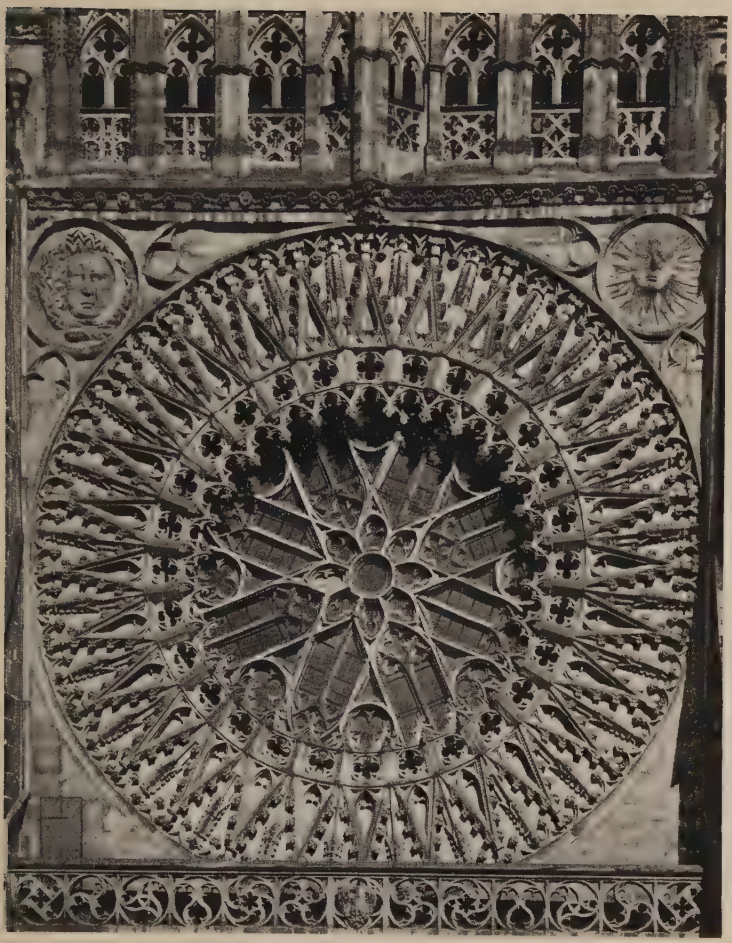
Sometimes in Germany all order is cast to the winds, as for example in more than one embrasure at Mülhausen (Alsace), where the renovator of the glass reinstalled the panels with such cheerful disregard for both Old and New Testament chronology as to indicate he had read neither. He was probably a kinsman of the Abbot of Unreason described by Sir Walter Scott. Surely the actors in certain of these outlandishly placed Old Testament stories would willingly have done murder could they see the company to which they are now consigned. There are similar mistakes in sequence at Tübingen, Salzburg, etc., and probably for the same reason.

And now for certain types of windows less affected than most by changes wrought by the advancing centuries.

Rose windows.

By this we mean those large round ones called wheel or rose windows (radfenster, in German) and Tree of Jesse windows. In the former certain national tastes have always found expression. There is nothing out of England that resembles the upright leaf patterns which side by side fill a great round embrasure in Lincoln's south transept, called " the Bishop's Eye." Nor do we see anywhere but in Spain the columillas or delicate columns serving as spokes for wheel windows. In our Nuremburg chapter we will speak of how and why these spokes at St. Peter's, Avila, create an optical illusion of rotary motion. Just as unique but purely German is the great window of the Lorenzkirche described in that chapter, where a similar revolving motion is suggested by the adjustment of its radiating parts, following perhaps an earlier pattern on a Strasburg window. At any rate, it is purely German both in feeling and construction.

In Germany one cannot deduce a fixed rule from the development of the round window to tell us whether it was fourteenth or any other century. Perhaps Spain is the



NUREMBURG, LORENZKIRCHE. WEST ROSE

Pattern of the stone traceries is similar to one shown in Strasburg Cathedral on centre of south-west window, west side of south transept. This Lorenzkirche Rose is glazed in coloured patterns, for Germans preferred them in their round windows to the storied glazing of contemporary France

only country where different steps of its progress are so marked, first by a group of holes (generally six) in the wall surrounding a central one, then the wheel with its columillas as spokes, and lastly the rose with clearly outlined petals in the flamboyant manner. Spanish roses of the thirteenth century were simple in structure, but in the fourteenth they multiplied their elements without losing a clear sense of the geometric. Sometimes, as at Valencia, Palma and Burgos, the stone traceries form the six-pointed star or Seal of Solomon.

In France all one can say is that the early windows of the mosaic medallion time had many round apertures, built to contain them, and that the radiating rose or wheel windows did not reach perfection until the exit of the mosaic medallion.

The large round window in Italy was called Occhio or Eye, and contains no stone traceries at all, but was given over to one great circular picture. There are thirteen of these in Florence alone, a magnificent array. There are several of these windows without stone traceries in Spain, where they are called Ojos de Buey (Bull's Eyes), but their treatment is hardly so felicitous as that of their Italian cousins. Great round windows are infrequent in England, and differ so greatly as to render any general rule in regard to their development impossible.

Certainly we cannot lay down any definite rules as to the growth or dating of German rose or wheel windows, except to note that the circular grouping of holes in the wall (as in the Old and New Testament pair high up in Strasburg Cathedral's south transept) marks the beginning, just as the huge perfected wheel of its west front shows the culmination of the wheel window.

In Germany, as in France, we find wheel windows with rigidly straight spokes at the same time as the rose, whose flamboyant swerves outline its petals. One peculiarly German feature of circular lights, be they roses or wheels, is the graceful treatment of the small tracery apertures tucked away about the circumference, beyond the ending of the spokes or petals. The outstanding loveliness of the west rose at Schlettstadt is largely due to this feature. For sheer beauty of glazing none surpasses it. We must not leave these great round windows without again complimenting German architects, especially

for placing them more tastefully than did foreign rivals, never thrusting them too high up against the ceiling or dropping them too low, as one sometimes sees west of the Vosges.

The Middle Ages loved the Tree of Jesse design and utilized it in many ways, in metal, wood, stone and glass, upon parchment and embroidery. There is a wood and brick house at Joigny, in France, whose corner upright is carved with the vine rising from Jesse below, while the lateral beams running out from it show his descendants. At Dorchester, near Oxford, Jesse's descendants are some of them carved on the window's mullions and others painted on the glass —an infinitely graceful combination—unique and unsurpassed. In France the vine bears personages for blossoms, generally half-length portraits, and culminates above with the Virgin and Child. Sometimes the personages are not Jesse's descendants but contemporary sovereigns or church dignitaries, such as Henry II, Francis I, etc., at Beauvais. In England these figures often appear within cartouches formed by convolutions of the vine. The German calls this window a Stammbaumfenster, and strikes out on a new line of his own invention. He commences as early as his French neighbour, in the beginning of the thirteenth century, and never loses interest in this design, so full of decorative possibilities. But he long preferred a series of biblical scenes instead of the progeny of Jesse elsewhere employed. Indeed, although Trees of Jesse are frequent during the Romanesque and both Early and Late Gothic epochs, it is not until the end of the fifteenth century that the German began peopling Jesse's vine with single personages. We can hardly claim that those on the 1508 light in Cologne Cathedral's north nave aisle are due to French influence, because the window they adorn is so essentially German. Its interwoven or curly Gothic obviously marks the reluctant transition from true Gothic to Renaissance in that country. But walk further east into the choir chapels of this same cathedral, and you will find a thirteenth-century Jesse with both Old and New Testament chronicles adorning the vine rising from the recumbent progenitor below. However, late in the fifteenth-century Hans Wild at Ulm, Tübingen and the Munich Frauenkirche prefers to decorate his vine with

Tree of Jesse windows.

descendants rather than biblical stories. At the Nuremburg Lorenzkirche he compromises by having Jesse's descendants in the central pair of lancets and scenes from martyr's lives in the side pairs.

There will be many to insist that these Jesses of Hans Wild mark the apotheosis of those windows in Germany, but the writer prefers the archaic charm of such mosaic medallion Jesses as in St. Kunibert's at Cologne or St. Ruprecht ob Murau.

In Germany it is easier than elsewhere to trace the works of one master during his travels throughout the land. Do not forget that mediæval glaziers, like their fellow craftsmen, were great travellers. They must needs travel, both to gain orders and to install their work. How easily they travelled abroad as well as at home is proved by many a window in Spain and Italy. Nor were invitations lacking. Even as early as 1277 records show that Alphonse X of Spain declared free and clear of taxes certain foreign stained glass artists who came to labour in Leon Cathedral. Attractive contracts awaited them outside Germany as well as within, and enterprising glaziers sallied forth to secure them.

Itinerant artists.

France attracted far fewer invading foreigners than did Spain or Italy ; indeed, she did not need them. As for England, she preferred to patronize home talent, or else frankly to import foreign windows, as witness Lichfield, Shrewsbury, Fairfield, Wadham College, Oxford, etc., to say nothing of the royal Spanish gift window at St. Margaret's, Westminster. But she preferred domestic glaziers even at a time when French material was in high repute, as appears from a contract dated June 23rd, 1447, for the glazing of Beauchamp Chapel, Warwick, in which John Prudde of Westminster is required to work " with Glasse beyond the Seas and with no Glasse of England." This same requirement appears in a considerable contract for Exeter Cathedral, when large purchases of glass were made in Rouen in 1301 and again in 1317 for use by English glaziers in the cathedral.

" Germany for the Germans " would seem to be the slogan for early German glaziers, for there is little trace of foreigners being employed on their windows, except perhaps at Metz and Xanten.

There is no more amusing quest for glass enthusiasts than to track some mediæval glazier in his rambles about the country by means of a characteristic feature in his design. Of course a man like Hans Wild is easily recognized by his trick of alternating gold and silver canopied pinnacles, and his consistently deep, almost thick toned pictures. Small detective talent is required to recognize his handiwork. It may interest certain students to indicate the whereabouts of his few but highly esteemed windows. In Urach is a St. George slaying the dragon and John the Baptist of 1471 ; three choir windows of the Stiftskirche at Tübingen, 1476 and 1479 ; the Kramerfenster and Rathsfenster in Ulm Cathedral, 1479 and 1480 ; the three choir windows on the Nonnberg at Salzburg, 1480 ; dated fragments in Heilbronn's Kiliankirche, 1481 ; a window on the north side of Augsburg Cathedral ; the Scharfzandtfenster in the Frauenkirche, Munich, 1485 ; and the Volkamerfenster in Lorenzkirche choir at Nuremburg, 1493. There used to be some fine work from his atelier in the Magdalenenkirche at Strasburg (1480), but it was destroyed by fire. There are also certain other smaller panels whose authenticity is disputed.

Tracing glaziers.

Even more interesting is it to follow men whose names we do not know, but who possessed some striking characteristic of design or colour. Such an one is he of the convoluted ribbon frame seen in the choir clerestory of Regensburg and the choir at Ulm.

Another such glazier is he who drew the severely simple roof over the Birth of Jesus in the Bessererkapelle of Ulm Cathedral, and in the Frauenkirche at Munich, etc. Easier still to follow are the wanderings of him who glazed at Walbourg in 1461, and soon after in the Wilhelmskirche, Strasburg ; for, in the appropriate chapters, we shall see that he used the same cartoons for both places. Another equally easy man to trace is the so-called Medallion Master, whose masterly skill with round double frames peopled with angels gazing intently upon the scenes enacted within is to be seen at Ulm and Augsburg, and at Laxenburg near Vienna, and perhaps at Thann. Quainter still, almost trade marked, are the pictures of the group who used wavy lines upon the submerged flesh of Christ baptized in Jordan at Rosenweiller, at München-Gladbach,

and at Cologne Cathedral. Perhaps the simplest of all to follow is the master of the Tugendfenster, where Virtues victoriously battle with Vices at Nieder Haslach, at Strasburg, at Naumburg, and at Mülhausen (Alsace).

Of course the foregoing has only to do with personal peculiarities of certain masters. It is of equal interest and value to notice sundry German glass conventions followed in different parts of the country, sometimes longer than a single epoch. For example, the surprisingly skilful use frequently made by German glaziers of written scrolls or labels—spruchband they call them. These begin as early as the 1065 windows at Augsburg Cathedral, and persist all the way down the centuries until the cult of glass expired. Almost never are these spruchband seen outside Germany, except where archives prove the handiwork to have been German. It is this feature at Merton College, Oxford, that makes one suspect German fourteenth-century craftsmanship. Chapters could be written upon the value of these spruchband as employed all over Germany, but the best way is for the pilgrim to see them ; thus will they be graven on the tablets of his memory.

Conventions.

Another interesting convention is that of the crossing of golden rods above the Saviour to force the crown of thorns down upon the suffering head. We see this as early as 1360 at the Wilhelmskirche, Strasburg, and later in Munich, and many other places.

Always the Flagellation scenes show Christ bound against a pillar, and this too is a German convention. During the thirteenth and early fourteenth centuries (Xanten, Cologne, Heimersheim, München-Gladbach) He is generally bound behind the pillar, but later in front of it.

A whimsical pattern is the so-called Solomon's Throne, depicting a structure stepped at the sides like the upper façade of a Dutch house, and each step on either side is an empty box supporting a lion. The Ecclesiastical explanation of this strange picture is found in 1 Kings x. 19, and 2 Chronicles ix. 17, 18 and 19. It appears in mural painting at Goslar, Lübeck, etc., on early glass in Cologne Cathedral, and on later glass at Brunswick, in the Grabkapelle at Muskau, etc. This Muskau window was fetched from Boppard on the Rhine.

Other conventions, German, but also occasionally seen

outside, are flying angels holding chalices for the blood flowing from the wounded hands, feet and side of the crucified Christ, as seen at Wilsnack, Xanten, etc. An even more popular convention was that of angels receiving the soul of the penitent thief and a devil that of the impenitent one. Always the soul is shown as a child—one wonders why? There was certainly nothing childish about the impenitent's soul! In Dürer's window at Kyllburg the chalice is pressed against the wounded side to check the flow of blood.

Germany also had certain freak windows, both for shape and for pattern. We will speak of the former in our chapters on Freiburg and Regensburg, and of one of the latter, the Allerheiligenbild, in our Cologne chapter. These evidences of artistic personalities—of artists and glaziers who wished to say something no one else was saying—are as instructive as pleasing.

In conclusion, then, we can promise a rare treat for pilgrims setting out to view Germany's ancient windows—so rich in elaboration of picture and pattern, in space composition, and, above all, rich in deep, pulsating full-blooded colour.

Perhaps, after all the appreciative things we have said of Germany's ancient windows, we may be permitted one sweeping criticism directed against the good taste of her church authorities. They have long had a dreadful custom of erecting tall backs or reredos to their altars, which mask the beautiful old panes behind them. Most of these obstructions are horrors of the baroque period, and almost no corner of Germany is free from them. They ought all to be removed or reduced in height, so as to permit the ancient windows once more to take the part in the worship of God for which they were made and installed. What a blessing it would be if parish priests from all over Germany might be transported to Cologne Cathedral, in order to see with their own eyes how modest are the proportions of its chief altar, so humble in size as not to obscure from the nave the glorious thirteenth-century glass of the easterly chapels just behind it. Even the most obtuse of priests could not fail to learn from such a distinguished model. Most, if not all, of the baroque atrocities would be reduced or retired, and sight of many an ancient lancet restored to the congregation.

May we add one more critical comment? Unfortunately, many German churches are kept locked most of the time. It would be well if outside every church were a neat sign indicating where its keys are kept, so that visitors could easily find them.

Perhaps it will surprise some of our readers that the glass of Alsace, a province once more incorporated into France, is included in this book. The explanation is simple. Its ancient windows were all made and set up before the conquest of Alsace by the French under Louis XIV late in the sixteenth century. It so happened that by that time mediæval glass had shot its bolt. Public interest in the craft languished and died out over most of Europe. It flickered on for a while in Holland during the seventeenth century, but its vogue had passed, and the new ideas of the Renaissance, which at first favoured glass, particularly in France, later turned to other modes of artistic expression. Alsatian windows refuse to let you forget their German origin. Not only are they essentially Teutonic in design and coloration, but also, even more than in any other part of the German-speaking world of their time, do they bear German inscriptions. Besides, they differ markedly from windows just west of the Vosges, which run north and south as Alsace's western frontier.

Alsace windows.

Here follows an observation which the reader may consider whimsical or dismiss as coincidence: wherever fine mediæval glass of distinctly German handiwork is found in appreciable quantities, there the German language continues to be spoken to-day, no matter under which flag the people live. Not only is this true in Austria, but also in the northern or German-speaking part of Switzerland, and in Alsace, for German speech persists there even though the French has replaced the German flag.

Transfer of glass from one church to another was not infrequent. It was not a difficult business, because the panels were not attached to the embrasures so much as wired to stout iron "saddle bars," running from side to side thereof. One had only to untwist the wires, lift off the panels, and the job was done. It was thus that the Paris pompiers or firemen saved from German bombardment the Rheims Cathedral nave series of thirty-six early kings of France and the

Removal of glass.

bishops who consecrated them. It required a world war to remind us how easy was the removal of ancient stained glass windows, and this was widely practised not only along the opposing fronts, but also as far back as Milan and Chartres. The only damage they sustained was from excessive restoration facilitated by this removal from the original embrasures for which they were made.

Where was stained glass born ?

And now for a few words upon the beginnings of glass—where was its birthplace ? For many years that honour has been fiercely disputed by French and German protagonists, each stoutly maintaining and defending his country's claim to having initiated our glorious craft. Germans insist that it was born in a certain monastery on an island in the Tegernsee, a lake 52 kilometres south of Munich. They point to the fact that the earliest known glass is those already perfected products, the Five Prophets of Augsburg Cathedral. Frenchmen maintain that it was they who invented the stained window ; and they too point with pride to the late eleventh or early twelfth-century Ascension of Le Mans, sole survivor of the fire which destroyed the original cathedral in 1120.

Doubtless the reader will sooner or later take sides with one or the other of those contentions. The writer must confess that he went through that experience, at one time espousing the French cause, at another the German. But finally he has come to feel that neither is right. Lactantius, who died in 330, in Chapter VII of his book *De Opificio Dei*, writes of " Fenestras lucente vitro aut speculari lapide obductas." We know that Galla Placidia, daughter of Emperor Theodosius, adorned the east window at Ravenna with coloured glass in 425. Nor do we need these or any other records of early Roman windows to prove the antiquity of our craft, or that it began south of the Alps.

Furthermore, both the Augsburg and Le Mans ancestors of European mediæval glass show a perfection of handiwork that proves them blossoms on an already ancient plant.

We believe that this plant had its birth and growth in the sister craft of mosaic, which dates far back into Greek and Roman times. Pliny describes mosaic pictures decorating the theatre built by Marcus Emilius Scaurus, son-in-law of Sylla, and tells of a Greek named Sosus who

came to Italy to make mosaics. There are many mosaic pictures extant of the fifth century, showing a trend in colour and design toward that which the Augsburg and Le Mans glass portrays. Mosaics were often made up of bits of coloured glass. Why should not the mosaicists have decided that instead of applying these assembled bits upon a wall, to consolidate them by twisting strips of retaining lead, set them up in an embrasure, and thus achieve illuminated colour, otherwise remaining dead upon the wall ? We believe they did this very thing, and this would explain why the earliest beginnings of stained glass show a full development, already achieved in another and earlier craft, and taken over bodily by the pioneer window makers.

It would therefore seem logical, now that we have concluded our series and taken our friends a-touring among the stained glass windows of France, England, Italy, Spain and Germany, that we should next address ourselves to visiting the mosaic ancestors of mediæval glass painters ! And that is precisely the next task which the writer will undertake, and with all the enthusiasm which the beauty of mosaic invites.

LÜBECK

THERE are more than a few ways for an American to enter Germany to inspect its ancient glass. A convenient one is to take ship at New York and land in either Hamburg or Bremen. Besides, this is based upon historic and poetic justice, because toward the close of the Middle Ages America did serious though unconscious damage to those ports. Hamburg and Bremen were two of the great Hanseatic towns of the Empire. If you will turn back history's pages you will learn that just at the time when the Hanseatic League of north German ports was at the zenith of its glory, the opening up of Europe's commerce with America dealt it a severe blow. This new commerce gave a fillip to English, French and Dutch trade, for their ports were nearer the new market. It was only during the two or three decades just before the World War that Germany's new and rapidly growing Merchant Marine, backed by the enterprise of Hamburg and Bremen shipmen, was bringing back to these Hanseatic towns much of their past glories. If we first set foot on German soil at either of these Hanseatic ports we can begin our study of her ancient glass before the wonderful windows at Lübeck, once the most important city of that great League. If the reader is among those who believe in the value of first impressions, then this way of entering Germany and beginning our study of its glass will be justified on two grounds. In the first place, we shall make our acquaintance with modern Germany by seeing one of its most up-to-date cities—either Hamburg or Bremen. And just as either is an outstanding example of a modern German city, so is Lübeck a most picturesque bit of German mediæval magnificence. Hamburg's merchant princes have done all possible to beautify their city, already endowed by nature with two charming bits of enclosed water right at the city's heart—

the Binnenalster and the Aussenalster. Hamburg, like Stockholm and Venice, demonstrates how domestic waterways can beautify a city.

Sixty-two kilometres north-west from Hamburg, and over an excellent road, lies Lübeck. Although a dozen miles from the Baltic it is so surrounded, not once but twice, by river and canals as to belie its being an inland city. Although but an hour by fast automobile or train from a modern seaport, that brief journey will shift our eyes back five centuries. Whether you enter this sturdy brick city by the Holstentor coming from Hamburg, or the Ludwigstor coming from Schwerin, you will have leaped back into the middle of the fourteenth century. The huge impressive gateways, scornful of modernism, will tell of the change of time you have undergone, and so will the ancient streets. The robust architecture surrounding the market place repeats the message, and when you enter the huge Marienkirche, its glorious windows seem to chant " welcome to the fourteenth century," golden age of the Hanseatic League.

Just as the whole city was built of brick, so did these sturdy folk of unflagging industry build up their fortunes brick by brick. And so they built the great Marienkirche, a model for the brick ecclesiastical architecture of all these northern parts. Even the spaciousness of this great church testifies to the ambitious spirit of those enterprising Hanseatic burghers, for was it not built on grand lines so that the people's temple should be mightier both in aspect and content than the Bishop's Cathedral! Yes, surely this is the sanctuary of an indomitable sea-faring and far-trafficking race, happily preserved for our admiration after all these centuries. It is surprising that one does not hear more of the picturesque charm of mediæval Lübeck. Tourist agents and guide books invite all and sundry to visit many a town less worthy of artistic appreciation.

St. Mary's Church has only eight ancient windows, but such windows!—as great in workmanship and quality as in size. Three are in the Beichtkapelle at the east end, three in the eastmost clerestory, one in the central western embrasure, and the eighth next it to the north. The first three were executed about 1395 for the old Burgkirche, but were transferred here when it was destroyed in 1818.

The Sacristan alleges that this was also true of the glass of the central western embrasure

Fully to sense the possibilities of early German glass, of its bold sweeping composition, one must visit Lübeck. All the windows just enumerated conform to the highest standard. They seem to say that men who frequented the wind-swept northern seas demanded the finest of glazing for windows upon which they would gaze when safely back in the haven of home, worshipping the God to whom they owed their safety. It is therefore fitting that the Lübeck glass should be freer than most from petty details and densely grouped scenes difficult to spell out.

The writer frankly avows that his favourite glass picture in all Germany is that delicious composition of soft green, light blue and blood-red that tells in so novel a fashion the moving story of the Crucifixion in the upper half of the central westmost embrasure. Below it, also spreading across the four wide lancets of the same window, is an excellent Enthronement of the Virgin ; but it is Renaissance, and, with its elaborate predella below, should be removed to another embrasure. The church authorities would be well advised thus to terminate this conflict between the fourteenth and the sixteenth centuries. It is unfair to both. The Renaissance picture is really fine, and deserves a special embrasure of its own, while if the place it and this predella now occupy were filled with geometrical patterned panes of fourteenth-century model and tone the effect of the Crucifixion above would be enhanced.

We quickly discover that it is a plump vine winding everywhere throughout the composition that gives us the soft green half of the Crucifixion picture's effect. Along the sides and bottom of the picture it forms cartouches, within which against blood-red are brightly tinted heads and busts. Coupled with this soft green is a light blue provided by the damasked background of the central groups covering the middle pair of lancets—a blue blending deliciously with the tender green of the ever-present vine. In the centre is the Christ who said " If I be lifted up "—for here He is not nailed to the Cross, but hangs suspended, with outstretched hands extending over into the side lancets, supported by winged angels. Likewise the crosses of the two thieves are greatly subordinated in this touching

picture. Against the elaborate red halo upon the dying Saviour stands out a green cross of thorns. This picture alone repays a trip to far-off Lübeck, and when you have seen it, with its amazingly deft composition, its sweep of whispered green and blue, strengthened by the spilt blood of its red, then you will surely join in hailing it as a triumph of early German glazing.

Let us arbitrarily assume that our advice has been followed touching the removal elsewhere of the sixteenth-century picture and predella now occupying the lower part of this embrasure, and consider it entirely apart from its glorious partner above. The Virgin is seated in a spacious and sumptuous hall ready for her coronation, while God the Father, already crowned, is gorgeously attired in prune colour and Christ the Son in red. Germany is not rich in Renaissance glass pictures ; nevertheless, fine as this one surely is, it ought to be removed to another embrasure, because it suffers by competition with its marvellous neighbour just above.

Adjoining this central western light to the north is another fine window, athwart whose three lancets loom five great arches, the three upper ones old, the lower two patterned after them in modern times. Within white borders lettered in black are rounded pictures skilfully adapted to their circular frames. The second from the top has a strong red background, which tones into a general effect of green relieved with many small Renaissance details. Instead of a border, a narrow brown rod runs up each side of the embrasure. Around each rod curl ends of white ribbon after it has discharged its chief duty of framing the round pictures at the centre.

And now let us turn our faces eastward, where await us three great four-lancet windows in the Beichtkapelle, branching east off the choir ambulatory, and also three more (of three lancets), high up in the great clerestory that lights the spacious choir. The former trio we can inspect seated in the chapel they adorn, but the latter require a station back in the nave beyond the crossing, so high are they above the floor level of the choir.

Let us enter the easterly chapel and feast upon its surprising windows, each differing in design, and only alike in strength of colour, all ignoring the mullions in their swing across all four lancets. Especially is their

horizontalism accentuated in the left-hand right, where Late Gothic transoms, with but little of the usual pinnacles above, separate the five scenes piled one above the other. Up the sides a line of blue separates a simulated stone column from the real stone. This use of blue accentuates the whiteness of the stone framing. Another man used the same device a century later in King's College Chapel, Cambridge, but not so frankly, for there his blues merge into the picture. Here at Lübeck the red damask background of the five scenes throws out the other colours used against it. Of course there is no lack of light green, for we are in Germany. The blue hexagonal patterned ceilings under the canopies are very decorative. In the second picture from the bottom the queer white, green and brown caps worn by the men look positively Chinese.

The right-hand window is also of five super-imposed tiers of scenes, but the pairs of back-to-back half-circles, each cutting across the complete arches (running from border to border) provide enclosures for two scenes on each tier, thus making ten in all. These borders are of the ancient Dutch colours—blue, orange and white—now perpetuated on New York City's flag. Of this light, as of the left-hand one, it may be said that but little architecture is depicted—a relief from the excess thereof so common elsewhere.

Perhaps the best way to describe the unusual pattern of the central light is to say that it has neither border nor architecture, but that against dark green a white vine forms four pumpkin-shaped frames, one above the other, each crossing the entire window. The small recesses at the side between these pumpkins are peopled with ruby-winged angels playing musical instruments. There is so much white vine in this composition that we naturally expect to find a reclining Jesse at the bottom, but he is not there. This time the vine is merely for decoration, and not to display either Jesse's descendants or biblical stories. The second frame from the bottom contains St. Hubert and a golden stag, and next above is an even rarer animal—a lilac donkey! Above him is a golden lion, followed by other brilliant beasts. The lowest frame of all contains to the left the Flagellation, and to the right God Enthroned. One is struck by the sharp contrast caused by the white vine with its golden tendrils winding about amidst all this deep colour.

Following the choir ambulatory around into the nave we shall settle ourselves comfortably and again gaze eastward, but this time upward and through opera glasses, if we have not forgotten them. Thus best will we enjoy the stately trio of three-lanceted lights stationed around the east end of the clerestory. Here again a deep green vinous ground throws out a white ribboned border, which with many a twist and turn breaks up the surface of each window into three scenes—above, below and in the middle. Nowhere is this ribbon work more intricately interwoven. It would delight the Aztec or the Visigoth, both adept in that decoration. The outline of the frames so formed reminds one of many early German medallions and of some in the lower church at Assisi. In between these frames the two ribbons, each working from its own side, cross, coil and re-cross each other, so determined are they upon super-elaboration. It is a pity that the three red scenes with their tiny personages are so high up, almost as distant from observers below as those in far-away Granada Cathedral ; but here the bold white ribbon pattern suits this distance.

It will be many a long day before these strongly-drawn, admirably coloured glass pictures of Lübeck will fade from our memory—long after the details of many another have receded into the glorious sunset that will surely follow our stained glass tours.

LÜNEBURG

THE writer visited the glass in the neighbourhood of Hamburg by going first to Lüneburg (57 kilometres), then crossed the river at Lauenburg and so on to Schwerin, where he lunched, then on to Lübeck and back to Hamburg in time for dinner. The glass at Schwerin is not sufficiently ancient to be of interest, and might be omitted by our tourist.

Lüneburg is 50 kilometres from Hamburg. During the best days of the Hanseatic League Lüneburg was important in its councils, but now it is a retired and demure city. Its interest for us will be the two sets of secular glass contained in the fine old Rathaus, which not only occupies one entire side of the market place, but also extends back forming several courts. One of its constituent buildings, the Laube, dates from the fifteenth century, and here we shall find our treasure trove. Ancient glass is almost always installed in religious edifices, and but seldom do we come upon it in a secular building as here or in St. Mary's Guildhall at Coventry in England, or the Laurentian Library at Florence.

Upstairs in the Laube is a fine old hall with barrel ceiling and painted walls. Across the far end extends a window of five broad lancets grouped under one set of decorative tracery lights, these five flanked on either side by two more lancets, but all so close together as to seem one row of nine lancets. Within them are proudly posed nine German Kings, each on a pedestal, each with a lancet to himself and with his name recorded on the Gothic canopy above his head. We are so close to all this ancient royalty whose pedestals, as at Riom, almost reach the floor, that the effect is more intimate than that produced by the row of English Kings at Coventry, whose higher station in the wall lends them a dignified aloofness. Indeed, we are so close to this Laube glass that we must notice its excessive restoration. It might have escaped

us had the window been higher up or further away. There is, however, no gainsaying the stately sturdiness of these monarchs of long ago, and one easily understands the great repute this glass has long enjoyed.

Adjoining this room on the right is a much smaller Muniment Room, where archives are kept. Here are four small lancets side by side, each occupied by the coloured figure of a fifteenth-century Burgomaster, above whose head winds a black lettered scroll with his name. These municipal worthies are much more intimate and pleasing than the sumptuous company of the adjoining hall. Besides, they bring us nearer than do the royalties to those late Gothic people who built this edifice and glazed it so richly.

In the south-eastern outskirts of Lüneburg is the one-time Benedictine Nunnery of Lüne, now an Old Ladies' Home, where there is some old glass, as there is also at Bardowiek, a half-dozen kilometres further on in the same direction.

SCHWERIN

MY excuse for including this note upon Schwerin, whose glass is, alas! rather too late for us, is that I have such pleasant memories of a trip thither from Lüneburg.

Having crossed the river Elbe at Lauenburg, 27 kilometres from Lüneburg, I should have pressed on straight across country to Lübeck. I was misled by local advices of fine glass at Schwerin, so went off thither (85 kilometres from Lauenburg) only to find that at the east end of its great brick church, in the clerestory above the tombs of Dukes of Mechlenburg-Schwerin that border at a slightly lower level the choir ambulatory, are a series of eighteenth-century windows reminiscent of Sir Joshua Reynolds' paintings on glass at the west end of New College Chapel, Oxford. These are attributed to Cornelis, but do not add to his reputation as a painter. They, like Sir Joshua's efforts, serve to prove how definitely stained glass died at the beginning of the seventeenth century.

This mistaken trip had, however, its compensations. First of all was the excellent lunch served at the Niederländischerhof—its name a reminder that a Duke of Mechlenburg-Schwerin is Prince Consort to the Queen of Holland. The second compensation was that the road from Lauenburg on the Elbe to Schwerin ran for miles under magnificent old trees and past sundry fine houses, especially one whose columns resembled our early colonial architecture in Virginia. Furthermore, the road thither, and also the 61 kilometres after lunch to Lübeck, were gratifyingly and consistently good.

STENDAL

THERE are few places where modern glass is better used to eke out the old than in Stendal Cathedral. Together they recall for us moderns the effect the contemporaries of the early glass must have enjoyed. We must admit that the present complete effect is due as much to unrestrained restoration of old work with new as to imitating old by new. Be that as it may, the effect of the ten lofty lights set about the choir is certainly delightful. The really old windows are the three most easterly plus the most westerly one in both the north and the south walls. The others are entirely modern, but the greatest care has been taken to pattern them closely after their older brethren. So lofty are these choir embrasures (as indeed are all in the church, which has no clerestory) that the height of the two old windows on either side of the central eastern one permits of nine scenes one above the other, each extending right across the three lancets of its embrasure. These scenes are framed in gracefully curved borders, the design in the right one being more elaborated than in the left. Outside these frames is a background of contrasting colours, the left-hand one of blue which throws out the brown and blue in the frames of the pictures. Because of the light blue frames and the quantity of green in the right-hand window, its general effect is considerably lighter than the other.

The central embrasure is subdivided into five compartments instead of the nine of its immediate neighbours. The central compartment contains a splendid Crucifixion thrown out against a rich red. Gracefully disposed scrolls depend from each of the pierced hands. The canopies in this window are more elaborate than in the others. Notice how the artist availed himself of them to add a human touch to his picture : to the right and left just above the Crucifixion a small gallery in the canopy contains a little person gazing fixedly down at the tragedy

portrayed below. This same touch is found in a Crucifixion scene at Erfurt Cathedral.

The most westerly window in both northerly and southerly wall is divided horizontally into nine compartments. Both these embrasures have four lancets, but in the south wall the artist by means of his canopy's curves has divided into three these four spaces on each level—possibly to help observers to forget the divisions due to slender brick mullions.

In the window opposite, instead of the usual lateral division by canopy, we are surprised by a blue slate roof over each picture, edged with brown. This is both novel and well executed, but it leaves us contented with the more usual canopy treatment.

WILSNACK

THERE are loftier windows elsewhere than in Wilsnack, but somehow they look taller there than anywhere else, and the Domkuster's wife maintains that the north transept window is the largest in Germany—not only is it high (there is no clerestory), but also seven lancets wide. Unfortunately it is not completely filled with old glass, though into its three central lancets is assembled an interesting mélange of old panes from other parts of the church. At the bottom, moreover, of the great window, across all seven lancets, passes an amusing procession of animals in grey and golden stain, each proudly carrying a lance whose peak supports a square banneret with heraldic blason in colour. First struts the proud peacock with gorgeous gold-touched wings, then, in order, the slender greyhound, a sturdy bear, a shaggy dog, etc., while above these seven comes a monkey flanked by two birds, etc. Together they form as diverting a zoological array as any window can show.

But what we chiefly have come to see will be found in the tall, three-lancetted lights of the apse, a fine series of fifteenth-century storied panels. The decorative scheme of the windows right and left of the centre is similar, *i.e.* a division horizontally into equal parts, each with its story running right across the window, regardless of mullions. Five of these pictures (two in the right window and three in the left, all with blue backgrounds) have interesting light-tinted borders round them. Not content with encircling the picture, other convolutions of the border fill each of the four corners with a small loop, from out which peeps an interested observer of the central scene—an agreeable and novel effect.

Nor is this the only proof of skilful designing here displayed. Notice the shipping scene in the right window, with its foreground of red, blue and green hillocks, each

surmounted by a lone tree, as carefully delineated as is the distant castle with its red-roofed towers.

Minute attention was obviously given to the Crucifixion in the centre of the middle window. Particularly graceful are flying angels holding chalices below the wounded hands, feet and side of Christ. Very similar to this is another Crucifixion in the Sacristy at Xanten. There we shall have reached the Renaissance, while at Wilsnack we are still in Late Gothic. Above it is another large scene, the crowned Virgin and Child, and here the space composition is excellent —an angel playing upon a musical instrument filling each corner. The two lower quarters of this window are glazed with what might be termed " empty architecture," decorative, but not distracting attention from the important picture above.

Flanking these three central lights are two others filled with grisaille, ornamented by shields bearing armorial blasons or merchants' marks. They are alleged to be old, but over-restoration makes that doubtful.

WERBEN

THE old brick church of Werben contains windows that amply repay the difficulty of visiting this ancient town, tucked snugly away in an elbow of the river Elbe, just where at ributary stream flows in. It can be reached by a primitive flat-boat ferry after a kilometre of poor road that breaks off to the left from the highway connecting Sandau with Havelsburg, immediately before crossing the bridge to the latter ; or else, about 8 kilometres beyond Havelsburg on the way to Wilsnack, a twisting lane leads down to another flat-boat ferry over the Elbe, preliminary, however, to a second ferry, equally primitive, over the tributary stream which here flows parallel to the larger river. Once over this second ferry a good paved road leads directly into Werben. There is little choice between these two inconvenient approaches to the old-world village. The writer arrived by the former and departed by the latter en route for Wilsnack, and so vivid are his impressions of pushing and hauling a motor up or down muddy banks at all three ferries that he declines to favour either approach.

The Werben church has been completely restored, but without injuring the glass so much as in most localities. It affords an engaging combination of quaint designs in one window, and in another some finely executed ones. This is seen in the three central lancets of the apse, where coloured panes fill the lower two-thirds, the remainder being glazed in modern grisaille. The embrasures are tall, because there is no clerestory.

The central window shows Mary holding the Child, and two saints, one in each lancet, surmounted by canopy, etc. These saints each have a double nimbus, the outer one green and the one next the head of red. Below each are the usual panels of armorial blasons.

It is to the window right of the centre that we turn for the promised quaint details, and they are really amusing. Above a row of emblazoned shields are two scenes, each extending right across all three lancets ; but as in each

scene a single figure occupies each lancet, one hardly notices that in combination they form a triptych. Both are laid in the Garden of Eden, the upper being the temptation of Eve, and the lower the Judgment of banishment. Nowhere in the whole range of glass is the tempter treated with more respect, because topping the coils of the serpent in the perilous apple-tree appears—not the usual serpent's head, but the bust of a crowned monarch! Here is a convincing warning, doubtless by one experienced in temptation, for by crowning the serpent he certainly "gives the devil his due." In the scene below, the banishment following that unfortunate fruit-gathering, Jehovah, in a long, white robe, addresses Adam and Eve, each of whom, moved by sudden shame, clutches an ample green fig leaf large as their heads, well suited to their recently acquired modesty!

As balancing the quaintness of these early biblical events, we find on the left of the chancel's centre a window dated 1463, close upon the ending of Late Gothic, the work of a master far in advance of the artistic crudity just described. There run the usual coats of arms below, and above comes the death of the Virgin, and higher still her coronation, each skilful in details and space composition. The haloed saints are gracefully disposed about the death-bed, and so are the five winged angels in the upper picture, daintily supporting the blue curtain back of the Coronation. Nor does the artist disregard the mullions, but so adjusts his figures that one forgets the interruption those rigid stone uprights might otherwise cause.

In the middle of the nave's north wall are two windows, each of three lancets, bearing across them small subjects in canopy carefully executed and deserving close examination. The most easterly of these two is of usual type, but the other has sundry attractive features. The graceful use of labels about the kneeling donors in the lower row is pleasing, while great care has been taken, not only with the mounted figures (female to right and male to left) which canopied in each side lancet, flank the Crucifixion scene at the centre. The woman is riding an ass, with white goat's heads showing behind her. They are so placed as to facilitate close scrutiny, and they repay it.

The fine carved wood altarpiece provides an effective central note for the entire chancel.

MERSEBURG

THIRTY-ONE kilometres due west of Leipsig lies this little city, once of capital importance when the favourite residence of the Emperors Henry I and Otho I, and also frequently the scene of Imperial Diets. Its history explains why the Cathedral contains so much of interest, and it is natural therefore that its former glory be reflected in some ancient glass.

In the middle west window of the west wall are seven small mosaic panels of the Romanesque period, let into fields of modern glass. Local authorities date these panels 1240, and they seem to bear out this claim. Of course it is unfortunate that the richness of their primitive colouring should be so diluted by the thinner tones of their modern surrounding, but so interesting are they that we forget this unfortunate installation. At the bottom reclines Jesse, but above him the usual tree or vine does not bear as blossoms his descendants, generally the case outside Germany at that time. Instead, we find that the six medallions above show scenes from the history of Jesus—the Annunciation, Birth, Crucifixion, Resurrection and Ascension. Light green is freely used in the garments, and the cross is also of that tint, as was the custom in early German glass.

NAUMBURG

NAUMBURG Cathedral is thus far unspoiled by over-restoration or polychrome wall-painting, both of which are so unpleasantly prevalent in parts of Germany. There are many different interesting sights within this ancient edifice to aid us in recruiting our stained-glass brotherhood. Tourists unenlightened in our especial hobby, after finishing with stone choir stalls, with the two rood screens necessitated by a western as well as the usual eastern apse, etc., will end by falling under the spell of the windows. We can then begin to enlighten them in the joys and rewards of glass-hunting. Perhaps these novices will not be attracted by the windows of the western or earlier apse, but we experts shall find there certain unusual technical features, which go far to offset the thorough restoration.

Two of the five windows are frankly new, but follow the designs of the old ones; two are partly old eked out with new panes, and one, the most easterly on the south side, is almost entirely old. The scheme of design is similar throughout, the basis being a background of geometric patterns, seemingly all perpendicular borders standing side by side, unusual and effective. Upon this ground are placed figures ensconsed in a double medallion shaped like an hour-glass or figure eight, except that its narrowest part is wide enough to admit the entire figure within it. There are generally five of these figures, one above the other, in each lancet. They represent historical personages, coupled with a character trait each represents —John and Charity, Herod and Insolence, Matthew and Patience, etc. In the least restored window the figures stand alone, but the others mostly show a lesser figure at their feet, either supporting them or being trodden upon, etc. Dainty labels are effectively swung above the shoulders of the major figures, and there is skilful use of light green in their costumes. They are of the type called

Tugendfenster. They date from 1240, and are as striking as they are unusual. We shall see descendants of this Tugendfenster type at Mülhausen in Alsace (about 1330) and Nieder Haslach (about 1400).

But let us join our novices, who by this time have finished their "sights of interest," and bear them off to enjoy the old glass in the easterly lights of the eastern apse. Here there is no one central embrasure, but the two in the middle retain their ancient glazing, as indeed do most of their neighbours, although they are immediately flanked by two with new glass, which in turn have an old window next each of them. This last pair repay careful scrutiny, but their situation at a sharp angle to observers renders them almost invisible a little way off. The one to the left has eight small scenes, one above another, generally, but not always, running right across the two lancets. In the fifth tier from the bottom notice the Pentecost, where above the devoutly kneeling apostles, each with a halo, broods a dove with widespread white wings.

In the embrasure opposite across the apse we find six saints, one above the other, in each of the two lancets, twelve in all. Eight of them hold unusually long and important scrolls of light greenish-blue, all inscribed. The colour scheme is more interesting than successful, the carefully leaded-in garment-folds showing too sharp a contrast in colours, with excess of faded or dull hues. Finer and more pleasing are the two central windows, the right-hand one showing the unusual feature of light green backgrounds in each of the twenty-one medallions scattered over the three lancets, all disposed upon a ground of red and blue. The shapes of these medallions, with three scallops in each side, are typical of the period, as is also the fashion in which the borders, by interweaving, connect each medallion with the one next above and below.

The most gorgeous window of all is the left central one. Below we have three single figures each in a niche, while above tower lofty pinnacles, thrown out not only by the fine red and blue diaper backgrounds within, but also by the warm blue above and about them, while upon the blue are effectively displayed curling leaves of grisaille. The tracery lights are treated with more respect than generally in Germany.

ERFURT

IT is doubtful if any cathedral on the continent of Europe has a more striking site than Erfurt's. After winding one's way through the busy streets of the city one finally arrives at a spacious square, whose further side is a large rock. From its summit rises the imposing cathedral and also the Severikirche. Side by side on their lofty pedestal they loom up Gibraltar-wise above the square below.

To reach these churches one performs an arduous pilgrimage up a long flight of steps that, wide at the bottom but ever narrowing, ends at the top in a small paved court between the two great sanctuaries. The time and effort of this ascent detach the pilgrim's mind from the city-sights left far below, and prepare him for what he is about to behold.

It is difficult to decide which is more impressive, the view upward from the streets of this huge relic of Gothic art so proudly dominating the city at its feet, or the sombre glory of the cathedral's lofty choir. Thither we shall promptly repair, nor delay in the broad nave and transepts, since their windows hold nothing to detain us.

The great choir, so large that fifteen lofty four-lancetted embrasures are none too many to light it, retains almost all its late fourteenth and early fifteenth-century glass, only the first two windows on the right having modern glazing.

What a rich medley of mellow tones!—their storied panes all harmonizing in one deep chorus of colour. The warm depths of their tones recall the music in some Russian cathedral, where the deep bassos never leave off, and the harmony rests upon them as light rests upon wine. So impressive is the warm mellowness of this impressive choir that it will be several minutes before we can detach ourselves from its spell and turn to the intimate

enjoyment of detail. And what a wealth we shall find, full of quaint and characteristic charm.

One of the especially pleasing features is the wide-arched vaulting frequently used in place of canopies—of every colour of the rainbow, and enriched with golden or coloured ribs and groining, reminiscent of similar detail in Jacques Cœur's famous chapel at Bourges Cathedral.

Another feature is the human note everywhere introduced, as witness the little figures peeping down from within the canopy above at the Crucifixion (as at Stendal), or the small people working away with pickaxes to destroy a pinnacle, etc. This Crucifixion occupies the first embrasure to the left. Those canopy destroyers have been busy four centuries in the light just right of the central eastern one.

Sometimes a range of uninhabited architecture stretches across all four lancets, but generally we have well-peopled scenes—a legion of small folk. We prefer these groups of many characters to the second window to the left of the centre, where are conventional tall figures under canopy. Notice especially the interesting parade in the fourth embrasure on the right of the entrance, and the diverting St. Hubert and the yellow stag with purple horns against a ground so green as almost to seem edible. Notice also that certain of the canopy shafts are very broad. Some of the more easterly lights are softened by a light green, either as backgrounds or in costumes. So lofty are these windows, and therefore so far above observers are their tracery lights, that it is small wonder they received slight attention from the glazier.

Nor is the cathedral the only edifice in Erfurt to preserve its old glass, although none other has so complete a display. We must not leave the town without visiting the Barfüsserkirche, the Predigerkirche and the Augustinerkirche.

In the three most easterly embrasures of the choir at the Barfüsserkirche (but only in their upper half) are some panels of mosaic glass of late thirteenth or early fourteenth century. The central light seems earlier because of its medallions, while the wide geometric border patterns which, parallel to each other, fill the side embrasures are clearly later, especially in the right-hand one, where leaves upon bottle-green glass prove the fourteenth century has

already arrived. Notice the green parrots nibbling at the white leaves, but sparing the grapes that hang about in bunches on one of the borders. We believe they were not natives of the place, but migratory birds flown hither from Esslingen, where many a border had similar birds of different kinds and colours.

More interesting, both in quality and quantity, is the glass in the northerly choir-aisle at the Predigerkirche. The three most easterly embrasures as well as that in the east end of this aisle are glazed with elaborate geometric patterns in colour, showing a pleasant use of leaves throughout. Especially is this true in the east end of the aisle, where swirls of leaves form bosses down the middle of the lancet. So elaborate is the twisting of the strap-work on this window, and so persistently does it return to the central line of the lancet, as to remind one strongly of similar designs so popular among both the Visigoths in Spain and the Aztecs in Mexico.

In the Augustinian monastery Luther was several years a monk ; so he undoubtedly looked upon the hand-some examples of fourteenth-century Geometric patterns that adorn its windows. Both they and he had a mission to let in the light !

MÜHLHAUSEN (THURINGIA)

SITUATE midway between the charming Thuringian forest and the equally delightful Hartz Mountains lies the town of Mühlhausen. In the seven windows lighting the choir of its Blasiuskirche we find one of those complete effects, those mediæval ensembles, welcome because so rare. It is true that this church is not large, nor is its modest choir to be compared with some splendid ones that we shall elsewhere visit ; but nowhere is there a group of seven lights containing more differing designs and composition schemes of mid fourteenth-century glazing than are here assembled for our delectation. Furthermore, one may trace that transition from flat drawing into the use of perspective which the glass men undertook during the latter half of that century. What could differ more than the tall, slender figure-framing canopies in the second right-hand embrasure from the geometric patterns upon which three rich medallion pictures are set in the central window, or from the five small lozenge frames, one above the other, each containing a small label-bearing saint, in the lancets first on the left hand as one enters ! The manner in which the foliated light-tinted border in the last named and the one beyond it coil about and interlace so as to connect each lozenge with its neighbour above, reminds one of similar effects in the lower church at Assisi. Notice the backgrounds of diapered squares in red and green, a combination even more common there than the marriage of purple with green, also used here for backgrounds. They are set upright on the point to serve as quarries within the frames, but used as squares outside.

Another window bears a collection of small chimêres, each topping little enclosures bordered either in mulberry or olive-green. To provide further variety of design certain of the windows contain figures in canopy and other contrasting decorative schemes.

Two characteristically German features are the graceful use of written scrolls or labels attached to the figures, and the intrusion of medallions upon the border in the central window. It is interesting to study this glazing in connection with that at Erfurt and also further to the northeast at Stendal, Werben and Wilsnack, because workmen of the same brotherhood were employed on all of them.

MARBURG

IT is a pity to approach Marburg from any other point of the compass than the south, say from Frankfurt and Bad Homburg. Seen from that road, it seems the inspiration for many of Albrecht Dürer's drawings, so picturesquely do its buildings adorn the steep sides of the hill from whose summit the ancient Schloss dominates both city and country side. Even from afar off, Marburg has so mediæval an aspect as to whet our appetite for the ancient glass we have come hither to see.

The great Elisabethskirche is the only one of its churches we need to visit, for there is no longer any old glass in the Marien or Pfarrkirche, despite certain authors. This will absolve us from climbing sundry steep streets, for the Elisabethskirche is down on the principal lower thoroughfare that loops around the town above the curving river. Furthermore, an excellent restaurant lies only one hundred yards away, where one may agreeably linger during the two hours of midday when the church is closed to visitors.

A walk around outside the great edifice reveals several interesting features of its construction. Chief among them is that the transept ends are rounded, something distinctly unusual. Another striking detail is that two galleries, one above the other, run all the way around outside.

And the church inside is every bit as interesting as its exterior, perhaps even more so. We shall find no old glass in the nave, because all its glass was transferred in the last century into the transepts and the deep apse. But the nave still has its compensations, even for such narrow-minded specialists as ourselves. There are fine fifteenth-century tapestries, whose large personages seem to greet us on either hand as we enter the western portal.

Then, too, there is the impressive open-work stone screen, dividing nave from transepts, with its many light

and graceful figures. The south transept contains nine fine old tombs, which, though not so numerous, and therefore not so crowded together as those filling Tübingen's apse, are equally impressive.

But it is St. Elisabeth's ancient glass of the thirteenth and fourteenth centuries that we have come to see, and we shall find much of it, both of pictured and pattern type. Most of the transept glass is modern, or over-restored patterns copied after fourteenth-century models. There are also a few early Gothic figures within canopies. The two best are in the central window of the north transept—St. Elisabeth and St. Catherine.

But it will be the deep apse that will chiefly delight us—so deep that it accommodates no less than nine windows, built in a double tier and each with two lancets, three of them about the curved eastern end, and three flanking them in each side wall. All of them are double-deckers. According to the usual mediæval system of illumination (something we moderns study far too seldom !), it is only the eastern trio that contain the deep coloured pictures, while the side lights are glazed in pattern or teppich glass, so as to side-light the high altar. These patterns are handsome and clear, brightened by frequent touches of old colour, and though freely restored, retain many of their original panes.

These side lights, two tiers of three on either hand, or twelve in all, are sufficiently strong in their hues to harmonize delightfully with the central trio that form the chief glory of the church. Most of this latter glass is from the Romanesque period, the thirteenth or very early fourteenth century, and only the upper row window left of the centre is frankly Gothic. Note that it has two narrow peaked canopy tops above the head of each single figure. And this brings us to say that there is a uniform treatment throughout all this easterly trio—single figures under very early canopies.

The only exception to this single figure treatment is in the lower window right of the centre, where are six mosaic medallions one above the other in each of the two lancets. Observe how minute are the bits of glass making up their mosaic backgrounds—noticeably smaller than one generally finds in thirteenth-century work. Indeed so small are they that they cannot yield the Scotch plaid

effect then so frequent in Germany. The borders, too, are made of such small bits as almost to merge into the backgrounds they enclose.

Another general treatment is that the stonemason usually provided the glazier with an occhio, or small round light, poised up between the points of each pair of lancets. Notice how skilfully the glazier has availed himself of this opportunity in the occhio just above the window we last mentioned. Within it he put four figures, the lower pair kneeling and facing outward, while above them God the Father and Mary face inward, all neatly adjusted to fit the circular frame.

There are more thirteenth-century panels (but over-restored) at the bottom of the lower central light. Here we have four naïvely drawn scenes : God creating the birds, and dividing the heavens into day and night ; Eden with crowned and horned serpent ; and then, thanks to the Evil One's triumph, Adam tilling the soil and Eve spinning. Notice in the Creation scene the silver moon and golden stars against blue which mark the lower or Night half of the globe, while the upper or Day half has a white damascened ground bearing an angry red sun. One of the lower occhii contains an interesting Crucifixion ; the grass-green cross runs both up and down beyond the picture, and to the edging of the circle.

Those who have visited Friesach and St. Michael bei Leoben will be interested to find here a Wise and Foolish Virgin, similar to those they saw in those Austrian towns. The writer does not remember to have remarked them on glass anywhere else except at Augsburg Cathedral. They are in the lower row of the upper central window. The Wise Virgin is on the right, complacently holding up her golden lamp with its tiny red flame, while her Foolish sister, blindfolded, dejectedly hangs her useless one down by her side.

There is a marked, but not inharmonious difference between the colour schemes of these two tiers of central trio lights. Both above and below the central windows show much grass-green and russet-gold, while those to the left have as much red and blue as if they were contemporaneous French. The blue borders of the Gothic window (upper row left of centre) especially accentuate this blue and red effect.

We strongly advise our readers to motor up the winding road that leads to the Schloss on the summit of the hill, which Marburg so completely covers. A view up and down the river Lahn would even repay the long and tiresome climb on foot, which is the more direct way of reaching this lofty outlook.

HAINA

NOT far to the west of Bad Wildungen, tucked away in a wood and under a hill, lies a former conventual establishment, now an asylum and hospital. Centrally placed among the numerous buildings of this establishment is a fine Gothic church of roomy proportions. The choir is short and the transepts wide. There is a double range of windows both below and above in the clerestory—fine ones too, all with handsome tracery lights crowning their pairs of lancets. The chief glory of the edifice, however, are the great windows forming the ends of the choir, nave, and both transepts ; what treasures they contain of early grisaille ! Little or no figures (a few medallions in the traceries of the west window), but a richly varied series of geometric patterns, worked out upon light greenish-grey grisaille enlivened with touches of colour. The lightness of tint reveals that it is early in type.

The south side of the church has retained but little of its old glazing, although its third clerestory light from the west has some fine grisaille in the upper part eked out below with later armorial glass, seemingly of the sixteenth century.

Of the original nine windows above and below, which once pierced the northerly wall of the nave, the most easterly one both in clerestory and aisle has been blocked up, thus leaving two tiers of eight. Here are a fine lot of geometric patterns in grisaille, with frequent use of leaves thereon.

The trefoil traceries of the lower embrasures and the more elaborate ones in the clerestory are especially well treated. The four most easterly of these windows retain nearly all their original glass, but the two to the west have lost about half.

But let us turn to those four great splendid windows whose groups of lancets topped off with delightfully

elaborate traceries light the ends respectively of the choir, the nave and each transept. Although the construction of the east window is more studied and developed than that in the north transept, the latter is surprisingly rich in grisaille. Notice the interlaced straps in colour, weaving in and out over the upper lights of the latter, and also the greener grisaille sprinkled with leaves that fills in above the two minor rosaces below the greater uppermost one. No mean artist was employed on this task, and most pleasing is the effect he achieved.

The great west window with its three pairs of lancets, supporting in their midst atop its central and shorter pair a wealth of traceries which form a five-pointed star, was evidently the pride of the architect. But we glass-lovers must be pardoned for favouring the north transept window, so completely delightful is its display of grisaille. In fact, there are but few places in Germany, or elsewhere, that one better grasps the pleasing possibilities of that particular form of glazing. The old-world surroundings, too, help to make Haina and its grisaille an especial delight for the glass-pilgrim.

IMMENHAUSEN

UP in Hesse, 18 kilometres north-west from Cassel, lies Immenhausen, now possessing but little glass, because most of that which once belonged here was transferred to the Löwenburg chapel in Wilhelmshöhe bei Cassel. However, there are some interesting panels dating from 1500 still to be seen in a south side window of the Stadtkirche's choir. Within lozenge-shaped framing, and one above another, are biblical scenes. Their frames consist of parallel strips of gold, white and blue, which are adorned with handsome bosses at their intersections. The late Gothic artist was very successful, not only in the careful delineation of his figures, but also in the detail of curled leaves filling the space outside the lozenge-framed pictures. His method of thus breaking up the window surface is similar to that employed in the central east window of the apse at Hanover.

NORTHEIM

TWENTY-ONE kilometres north-west of the university town of Göttingen, and therefore about half-way for anyone motoring from Cassel to Bad Hartzburg, is some old glass of 1404, admirable in quality. It is to be found high up along the north side of the nave—five splendid windows. There are no lower lights. The most westerly has a Bishop in one lancet and a Queen in the next, but in the four windows following toward the east, each of their three lancets are filled with even finer old glazing. Of these four, the western pair are best seen from the gallery running along just below them, but this convenience is not afforded for the eastern pair.

The best scene is the most westerly of these four, the Last Supper. About a round table loaded with viands sit Christ and the Apostles, all with haloes except Judas, for the glazier here is less generous in this regard than was Fra Angelico. Judas is also the only one with a Jewish nose! The Apostles' haloes are all of brassy yellow, while red rays are painted on that about Christ's head. Soft green appears in two of the costumes. In the next picture to the east, The Betrayal, a low wattled fence in gold indicates a garden. Peter in gorgeous red has sheathed a handsome damacened sword. Christ in rich wine-coloured robe heals Malchus's ear, whilst Judas is giving the betrayer's kiss. The soldier on the right, resplendent in red, white and blue striped tights, is even more gorgeous than the Pope's Swiss Guard in uniforms designed by Michael Angelo. The artist has been at great pains to tint the faces differently, one soldier yellow, another one brown, Judas pink, etc.

Here the gallery ends. The next window to the east shows the Flagellation against a wine-coloured curtain drawn across the back. Here we have a splendid play of colour that rivals the five great windows of Marcillac at

Arezzo Cathedral. Especially note the handling of the figure in red, white and blue, and the golden robed one in the turban. Even more colourful is the pavement with its yellow and brown, pink and red, grey, blue and green. The last window to the east, Christ bearing His Cross, is the one that shows the date 1404, but it hardly attains the high standard set by its neighbours.

GOSLAR

SEVEN kilometres west of Bad Hartzburg on the way to Hildesheim lies this ancient city, vastly more important in the Middle Ages, when it basked in the sunshine of imperial favour, than to-day. Its ramparts, old houses with wood carvings and its numerous towers move the whole picture back into the sixteenth century, and often earlier.

In the three windows at the east end of the Marktkirche are early Romanesque panels of brilliant colouring. At first sight you will be annoyed because an unpleasing modern reredos cuts off one's view of the lower half of the embrasures, for you will naturally suppose it is masking old glass. You will presently be consoled by discovering that the old glass is only in the upper halves, so you lose nothing but the sight of modern panes below. The only early glass in those upper halves below the tracery lights is broken up into small medallion pictures within a narrow border. Above, in the traceries the borders are broad and enclose Geometric patterns.

The mosaic pictures are locally dated 1188. Latin inscriptions in ornate lettering declare underneath Emperor Conrad I that he founded this church in 916, while below Henry III and Henry II they record its transfer to this place (in Hunc locum) in 1040; and still another, under Kaiser Friedrich, that he endowed it with privileges and exemptions in 1188.

In the apse of the Romanesque Neuwerk church, part of an old convent, are some thirteenth-century wall paintings, among which we shall single out a Solomon's Throne with a conventional design of that period. We shall comment upon this pattern when describing the glass in St. John's Chapel of the choir ambulatory in Cologne Cathedral.

HALBERSTADT

IN all that delightful series of minor cathedrals which await the leisurely sight-seer in Germany, among which are numbered Naumburg, Xanten and Marburg, there is none more pleasing, nor more varied in its attractions than Halberstadt. It must be considered as a reward especially reserved for the tourist who declines to be hurtled from one large city to another, manacled to Baedeker, or tutored by guides. While yet afar off his interest is excited by its seven tall spires rising against the sky, and as he enters its old-world streets and comes to the Rathhaus square, dominated by the ancient Roland statue, symbol of municipal jurisdiction, the houses round about with their quaintly carved wooden beams complete a picture long to be remembered.

Of Halberstadt's mediæval fanes only one, the cathedral, still preserves its old glazing. One rings and enters at the further corner of the Gothic cloisters lying to the south of the church. Once inside, the glimpses thence of the great structure's exterior sculpture further excite our æsthetic appetite awakened before the town was entered.

Proceeding around the picturesque cloister walk we reach the entrance to the spacious nave, and now what delights on every side! Carved stone and wood, great candlesticks of brass, a wealth of ecclesiastic paraphernalia, and then turning toward the choir, an acclaim of colour and light. Above and beneath, in clerestory and below—yonder appears the object of our quest, the glorious glint of Gothic glass.

Perhaps the upper lights are best seen from the nave near the crossing, and taking our stand there we begin to feast our eyes. In the centre of the clerestory's east end is a large Crucifixion, whose brilliancy is enhanced by the rich red back of the yellow cross bearing the Christ. Above and below this scene run empty galleries of Gothic

architecture, decorative but not distracting one's attention from the central figure. The three small busts bearing written scrolls likewise are purposely unimportant. In the two windows which flank this central one we also have brilliant glass; very suitably for clerestory lights, their design is subordinated to colour.

And now for the lower windows. Æsthetic preparation therefor is the elaborate Gothic rood screen under which we pass to enter the charming choir. It may be truly said that the study of mediæval tapestry is incomplete without a visit here. Along and above the choir stalls stretch a delightful array of archaic ones, said to date from 1204, quite different in their dull brown beauty from the usual types seen elsewhere. Around behind the altar is hung another long strip of tapestry, quite different from the others—a series of groups telling Christ's story, against a patterned brown ground.

But let us get on to the glass around the ambulatory and in the Lady Chapel, which extends out easterly therefrom. Of the ambulatory lights, only two to the west on the south side and three of those to the north, plus a fine six-lancetted one in the south-easterly curve, retain their original glazing. The last named is especially noteworthy for the amount of light green used throughout. It must be confessed, however, that the new bits in the other lights do not jar with the old, nor injure the ensemble.

All these window-surfaces are broken up into small scenes, generally five, one above another in each lancet, with unobtrusive canopy framing. They date from the end of the fifteenth century. How strongly the canopy obsession still persisted is amusingly illustrated in Noah's Ark (the westmost embrasure of the northern row, lowest tier). Each group of animals is honoured with a private canopy of its own, and these miniature canopies, resembling golden arbours, pile up three tiers high. Above and to the right, observe an effective shower of golden manna against a red ground.

Alongside to the east, about midway up the lancets, are two exciting episodes in the career of the unfortunate Jonah. In the first the whale is expectantly protruding his head and half his body from the waves, while aboard the tiny ship two sailors prepare Jonah for his fate. In the next one we see the disgusted whale ejecting Jonah

through the air toward the mainland with the precision of coast artillery !

Another bit of quaint realism is in the lower left-hand corner of the six-lancetted window already mentioned. Here we have St. John comfortably installed in a golden armchair, upon a tiny bottle-green island of Patmos, writing down the Revelations which he is receiving from a figure half emerging from a cloud above him. Much care was devoted to this panel, as witness the miniature trees set on the hillocks separated by faded blue water from the encircled island, and also the carefully damasked dark blue of the sky. All is painstakingly complete !

How altogether comforting is this isolation of St. John's, especially to a writer. The picture shows that his island sets him apart and aloof from the world's distractions, and also that he has a listening mind. Or perhaps those two facts should come in the reverse order, the better to mark their relative importance. The saint knows that it is not *we* who originate our best thoughts—they come to us as much as do sights and sounds. Why should it be thought strange for us to listen for thoughts ? In these days, when every one learns to attune his radio apparatus to hear certain stations, why may not thinking people deliberately adjust themselves to receive higher thoughts than their lives and surroundings provide ? A wise saint this, in his listening isolation. And then the island ; not long ago the writer heard an eminent university professor recommend the students of a preparatory school to each acquire a mental Treasure Island of his own to which he might occasionally retire to read and digest good books—an island cut off from telephones or suchlike mundane disturbances. Only a few favoured ones can discover for themselves an Island of Patmos, but at least we may emulate this Halberstadt St. John to the extent of seeking out a Treasure Island.

The best glass of all is in the five windows of the small Lady Chapel to the east—a delightful collection of small early medallions. The nearest lights, to right and left, not being seen from a distance naturally contain fewer medallions—only eight in each ; but they are placed on a carefully leaded background of patterns, all in warm tones. The three central windows are richer in medallions, having respectively thirty-three, thirty and twenty-nine.

Very unusual are the pairs of winged angels which one above another adorn the central lancets of the embrasure left of the centre. This glass is much older than the rest in the cathedral, and though its date is given as late in the fourteenth century, one is moved to query if many of the medallions, especially those in the central light, be not a century older, transferred hither from some older edifice.

HELMSTEDT

THIRTY-SIX kilometres east of the city of Brunswick, and almost due north of Halberstadt (53 kilometres away), lies a little town called Helmstedt. In it the church of the suppressed Augustinian nunnery of Marienberg possesses old twelfth-century panels valuable to students, but not of sufficient quantity to attract mere tourists. The nunnery, which dates from 1176, now houses a school of ecclesiastical embroidery.

The drawing of the figures is quite as archaic as the well-known Timotheus panel from Neuweiller in Alsace, now exhibited in the Musée Cluny at Paris. One therefore feels quite confident in dating these Helmstedt panels at the end of the twelfth century, and the breadth and treatment of the borders seems furthermore to authorize it. The glass is found in the most southerly of the pair of lights on the east side of the north transept, the only one of four similar transept lights retaining its original glazing. Up the window in three tiers run pairs of single figures, each pair separated by a central column needed to support the plain Romanesque arch crowded down upon the figures' heads. So far down does this arch set that the capital of its supporting column is level with the shoulders of the little people. The two upper columns are red and the lower one green ; the capitals are all differently tinted. In the borders is considerable brown and green ; of course at this early date the top of the window is round arched.

BRUNSWICK

THE whole Duchy of Brunswick is a delight to folk wishing to spend their holiday somewhere out of To-day and back in Yesterday. For such lovers of olden times the capital city is even more alluring than the rest of the Duchy. It must be confessed that some sort of excuse should be devised to bring glass pilgrims to Brunswick. Perhaps it will be that the old timbered houses provide background for many another feature as distinctively late Gothic or early Renaissance as they. Also there is an admirable picture gallery. We must honestly confess that this excuse is but a slim one for a glass student, and will only deceive those especially desirous to be deceived. As against this frank exposure of our deceit we will, however, insist that there is really some old glass at the Brüdernkirche, and a little more in the Dom or Burgkirche, as the cathedral is locally called.

In the Brüdernkirche there are a few panes of tall sixteenth-century enamelled canopies up in a high-set window on the easterly side of the south wall.

There is a three-lanceted window at the northern end of the west wall at the Burgkirche containing seven panels of ancient heraldry in each lancet, with the owners' names labelled below, and three more similar panels in the tracery lights above. It looks rather like seventeenth-century Dutch work ; the colour is painted or enamelled on the surface of square panes of white glass.

BÜCKEN AN DER WESER

PERHAPS the most valuable old glass in northern Germany is to be found in the small hamlet of Bücken, which lies on the river Weser, about 70 kilometres (62 by railway via Eystrup) from Bremen, and about the same distance north of Hanover. In its ancient Romanesque church are three fine, broad windows, and it is difficult to decide whether they are more beautiful than interesting, or *vice versa*. Nowhere are they surpassed in their period for technique. They differ pleasingly one from another, as if to demonstrate the breadth of artistry then possessed by those who made them. The central window is the broadest one. It is completely rounded at the top in full Romanesque manner, while the other two hint at the beginnings of the pointed arch. In another and important respect does the central one differ from the other pair ; although slightly broader, it has no border at all except a slender line of beading, while both the others have wide and carefully elaborated borders. Indeed, in the Maternianusfenster the border, bearing full, round medallions upon it, is almost as wide as the space devoted to the central column of six mosaic medallion pictures. But only a single figure with small spruchband occupies each side medallion. Here the frames of the medallions are not lettered, as is the case of the central window.

In the third, the Nikolausfenster, the border, also bearing circular medallions, is not so wide. The six central frames, each composed of four semicircles, are not only more elaborate in pattern, but are also linked together, while those of the Maternianusfenster are not. Also notice the careful depicting of the curly waves supporting the saints' boat in the second scene from the top ; the art of the thirteenth-century glazier could go no further.

If we are called upon to judge the order of their construction, we would place as the earliest the delightful

central window, where the charm of the central row of seven round medallions, with inscribed borders, is rivalled by the human interest of the unframed scenes which flank each medallion. Next in order of development obviously comes the Maternianusfenster with its decorative advance in the matter of border, and latest the Nikolausfenster, because of its perfection of detail. All these three deserve to be classed with St. Patroclus at Soest and St. Kunibert at Cologne, although, of course, the last-named must be awarded the palm for wealth and scope of display.

BÜCKEN AN DER WESER. CENTRAL WINDOW OF CHOIR

Early thirteenth century. Romanesque. All architecture is classical, with as yet no hint of Gothic. Lettering upon central frames very popular in Germany. Peaked cap indicates Jews. Note that this early type has not yet developed borders

HERFORD

HERFORD offers the glass pilgrim a two-fold attraction, for St. John's Church has an apse completely glazed in colour and figures, while St. Mary's, on a knoll outside the town, is rich in geometric patterns, not only in its tall apse lights, but also in two circular windows, called " radfenster " in Germany.

On entering St. John's by the west door one receives at once the full effect of the old glass in the apse off to the east, complete, delightful ! Restoration has been successful here, because modest and unobtrusive. The north wall of the apse is not pierced, but the three windows in the east end plus the two in the south wall (all of three lancets) display in interesting fashion what fifteenth-century glaziers could achieve. Nowhere is there clearer proof of their painstaking ardour than in the left window of the easterly trio. Note how small are the fragments laboriously leaded into the red and green diapered background for the Crucifixion group. This combination of colour is perhaps less pleasing than the usual French one of red and blue, but felicitous certainly is the deft mating of red with yellow in the most easterly of the south wall windows. Upon this rich colour rests a series of eighteen medallions, six in each lancet, whose soft blue backgrounds harmonize with the narrow border running up each side. These medallions look earlier than any of the rest of the glass, so archaic is their drawing. Note the green cross which Christ is carrying in one of the upper scenes.

Reverting to the first window mentioned, the glazier realized that the use of small fragments would render his effect brilliant, because the frequent leadlines they required would break and diffuse the light, so it is no wonder his product pleases us. Especially is this true of the windows to the right and left of the centre, where he set but two rows of short figures in canopy, most of the space being devoted to tall pinnacles against backgrounds contrasting

with those inside the tower. It is seldom one sees German canopies whose upper parts are so lofty in proportion to the figures below. Along the bottom of the right window he has put a third row of figures, seemingly an afterthought.

The central window has above a large Crucifixion scene of sixteenth-century workmanship, but the lower half, concealed by the altar, is glazed in uncoloured panes.

The most westerly of the south wall embrasures, possibly because out of direct line of vision for worshippers facing the choir, has no storied panes except a small medallion of St. Martin inserted in the midst of a field of patterns. Graceful use is here made of delicately-drawn leaves, not only in grisaille, but also in light bottle-green against touches of red, which save the grisaille from dullness. These patterns are circular in form.

Leaving St. John's, and going but a short way out of town, we find set upon a hillock the church of St. Mary. One might be in a Cistercian Abbey, so closely does its early glazing adhere to that brotherhood's rule forbidding figured windows. The most interesting feature here is the decorative use of leaves in the designs—leaves of every shape and hue.

In the southern of the two " radfenster " (both set high up in the wall) mulberry is generally employed for the leaves, while opposite, in the northern one, they are yellow and white against red in the outer part of the circular aperture, and blue in the central core.

Passing on to the apse, which proves to be a square one, we find, as at St. John's, that its north wall is not pierced. In the east wall it has three windows, and two in the south wall. The glazing of all is said to date from 1355, but so extensive has been the restoration as to leave only the most westerly of the southern pair in convincing condition. There the grisaille leaves describe an agreeable pattern against a blue background.

In the east wall the embrasure to the left has a brown vine winding up it bearing white, yellow and green leaves outlined against a blue ground. The right-hand window in the east wall is much stronger in tone, and here we have a very twisted vine of yellow, bearing white leaves against a ground now red, now green. The grisaille of the central window is dominated by zigzag lines of yellow and dull blue that cross each other.

MÜNSTER (WESTPHALIA)

THE author believes he is the only student who ever inspected stained glass while in charge of a special policeman. It happened in this wise. My family and I went to Germany early in July, 1914, intending to devote the whole summer to studying its stained glass. It proved a strange choice of summers for so gentle a pastime! When the War broke out we were in Bad Hartzburg, using it as a centre for visits to glass in that neighbourhood. We started to leave Germany, but were detained in Münster by the military authorities from August 4th to August 12th. Münster lies about 40 kilometres north-west of Hanover. No reason for this detention was given by Major Giffenig, in charge of the 7th German Army Corps Headquarters in that city; he was obviously no student of foreign psychology! A special policeman was put in charge of me, who escorted me to report at headquarters every morning. One morning he allowed me a few minutes for the glass in the Cathedral and the Rathhaus. So you see I have to thank a Prussian major for the unique distinction of having inspected ancient glass under police surveillance.

German Renaissance windows are rare in comparison with her wealth of earlier ones, especially those of the fourteenth and fifteenth centuries. This state of affairs is exactly the opposite to that existing in France, where glass seemed to burst into blossom during the sixteenth century. There it was an expression of artistic relief after the harrowing years of the fourteenth and fifteenth centuries, when the Hundred Years' War dragged out over nearly two centuries, and English occupation, peasant revolts like the Jacquerie, plus occasional plagues, rendered glass-making a fugitive craft only to be practised in secluded corners. Against German poverty of Renaissance glass Münster Cathedral stands out in bold relief. It is an interesting interior, if for no other reason than that it

boasts of two sets of transepts and two apses, one to the west as well as the usual one in the east end.

In the north wall, the first three embrasures toward the east from the transept are filled with sixteenth-century panes. The westmost is the first of two Crucifixion scenes we shall see, this one running across all three lancets, carefully drawn details of distance showing against the blue sky at the back. Angels are holding chalices to the wounded feet and hands of the Saviour. Next to the east is the second Crucifixion scene, this time against a white sky. Notice the skilful handling of the central foreground figure, for the folds of the garment seem flowing toward you. Over each of the groups is a Renaissance canopy adorned with gold leaves. Even as late as this in the history of the craft the German loved the leaf for decorative purposes, which cult was now over two centuries old.

The third embrasure to the east is divided into an upper and a lower scene, the former the Entombment and the latter Christ bearing His Cross to Golgotha. Across the bottom of both these windows the treatment is the same—in the centre a small scene of a few figures, while in right and left lancet a gold-on-gold damask field is cut to show an angel against blue or white. To one accustomed to the universal French custom then prevailing of marking dates on canopies its absence here is striking. Very little German Renaissance glass is thus dated.

In neither St. Lambert's nor the Uberwasserkirche of Our Lady will we find ancient glazing, so let us press on to the most historic spot in Münster—the Rathhaus with its German Gothic gable. Here in the Friedensaal was signed the Peace of Westphalia on October 24th, 1648, between France, Gustavus Adolphus of Sweden and the German Empire, which ended the Thirty Years' War and gave the north German Princes increase of territory, liberty of religion and the right to form alliances, which meant definite checkmate to the House of Austria's attempt to dominate a unified Germany. Also it gave Alsace to France.

This famous room has four windows along the east wall, each of three lancets. Up the central lancets run graceful Renaissance architectural details—a double tier of crowned columns, whose gilding has that brownish tint

often seen on later enamelled glass. Up the two central windows run four figures one above the other, symbolizing such civic virtues as Prudentia, etc. Here we find the dating 1577, which for us tells a useful story, since it proves that this ancient colour tempered the light which fell upon the historic scene enacted here three-quarters of a century later on.

On the wall of this room hangs a picture of the Treaty-signing, and here the Prussian representatives are shown in arrogant attitude. No wonder, for did this not register the final defeat of Austria's hegemony over all Deutschland! It was August, 1914, when I first looked upon this picture. The invasion of Belgium was in full swing, and one could not help wondering if other Prussian representatives would not soon again be dictating terms of an international treaty!

SOEST

THERE are many cities where the glass pilgrim will be given opportunity to study more than one chapter of the craft's history, but very few where he can peruse every chapter of its romance, from beginning to end. Among the latter are York and Rouen, Paris and Troyes, while Germany herself can boast of Cologne, Strasburg and Nuremburg. Close upon the heels of these fortunate cities, and lacking only the closing chapter of the narrative, comes Soest in Westphalia. It deserves to be better known.

Soest performs yet another service for us. It is one of those towns like Xanten in Germany, or Arezzo in Italy, Spanish Gerona, French Troyes, or English Fairford. Once arrived in any of them, beckoned thither by their ancient windows, you will also find other and varied mediæval treasures which but for the windows you might have missed.

The most striking outdoor feature of Soest is surely the rich moss green of the stone from which its ancient churches are built. The effect is beautiful and most unusual.

Probably most travellers have certain places marked down on their private lists as desirable to visit, and yet something always crops up to interfere at the last moment. Such disappointments add to the zest of finally accomplishing one's purpose, and so it was with Soest for the writer. The first interruption of plan was caused by no less an event than the outbreak of the Great War. A stay at Bad Hartzburg was to be immediately followed by a visit to Soest, but German mobilization made it impossible. After the War three carefully planned incursions of Soest fell through, one after another, so when our motor finally rolled into that elusive city, even the steady downpour of rain did not dampen our enthusiasm at overcoming the opposition of fate. Soest well repaid our persistency, for it has four churches to visit, and also because the city's

windows record all but the last chapter of the Book of Glasse.

Just in the centre of the town stand two fine old churches, on opposite sides of the main thoroughfare through the city—St. Patroclus, known as the Domkirche or Cathedral, a massive Romanesque edifice, and St. Peter's. The latter dates from the fourteenth century and possesses two small panels of 1310, within a modest chapel protruding from the north wall alongside the north portal. The tiny peaked canopies over St. Peter and his companion saint show their age by their primitive drawing—Gothic in its earlier stages.

In the Domkirche there was something else to be seen beside the windows, sights that gave proof of the Roman Catholic revival so widely noticeable throughout Germany during the summer of 1925. Of course large congregations were to be expected in Catholic Bavaria and other southern parts, but up in the Protestant north it came as a surprise. Early one Sunday I visited this church to take my notes before any service was held, but found one already in progress, every seat taken and many people standing up. There was nothing to do but to wait until the service ended and the congregation had gone ; but to my amazement there then filed in another just as large, so I went off to visit the three Protestant churches, and in each found only a meagre attendance. It surprised me, an American Protestant, accustomed to large congregations in our churches at home, to find this state of affairs in those northern and generally Lutheran parts of Germany. Nor was Soest the only place where this Lutheran apathy was seen—it was noticeable throughout all northern Germany.

Finally, about noon, I had my chance comfortably to enjoy and spell out St. Patroclus's windows. The wide sweep of rounded Romanesque arches observed on the west front without was repeated within, and especially in the broad embrasures around the chancel and the easterly walls flanking it on each side. The known date of the glass, 1240, was confirmed in every way throughout its panels. Its deep blue has a sonorous appeal from the moment one enters at the far-off western end until we leave off our study of their ancient beauty. The only blue in all Germany to rival this is at Walburg in northern

Alsace, which dates from the fifteenth century. At Walburg the smallness of the sanctuary forbids a distant prospect in addition to near-by contemplation, but both are afforded at St. Patroclus. Of course the borders here are broad and the whole design mosaic in its dainty construction—that was predicted by the massive Romanesque of the west front before we entered. Of course there is as yet no trace of perspective in the drawing, nothing but frank outlines of every detail depicted.

In the shallow chapel opening eastward out of the wall next on the north of the chancel is another ample broad-bordered kinsman of the stately girdle of chancel lights. Here we can note the difference between the untouched old fragments and the restored bits of its composition. It is not wise to pour old wine into new bottles! Cocktails may be alluring, but not when compounded of vintages centuries apart.

We will surely admire the Crucifixion in the most northerly of the chancel trio, especially the deep green of the Cross, so harmoniously appropriate to the general colour scheme. There are more little people in the design of this and its eastern neighbour than in the southerly light. One conjectures that the fewness of figures in this third window, plus their gauntness so peculiarly Byzantine, would date it somewhat earlier than its two companions. The placing of its emaciated inhabitants divide its surface into six tiers, but not so in the adjoining embrasures, where heavy iron saddle bars and circular or semi-circular patterns do their own sub-dividing. In one respect all three are alike, *i.e.* the scalloped pattern of all the borders, with the open sides of the scallops directed within. It is well to observe that the small niches employed in the northerly picture are far removed from the graceful vine tendril cartouches later to be developed in this neighbourhood.

On arriving at St. Paul's Church we spy a pleasing neighbour close by on the left—an ancient house along whose heavy wooden beam runs a gilded legend dated 1592, while above it the carved and painted wood is adorned with scallops and fan patterns. But the glass of the church is much earlier than this neighbouring house, going back, it is said, to 1400. There is only one window, tall, narrow and of four lancets, in an eastern wall running out to the

south of the chancel. This glass is going to puzzle us, for its early fifteenth-century canopies are surely more English than German, by reason of their pallid whites and the primitive reds and blues of the figures and their garments. Can an Englishman have worked here? The central part is clearly an orderly array of Apostles each under his own canopy, three tiers of four in a row. Above run a row of donors, but below them the arrangement is not so simple, as each panel is different, and one shows a Crucifixion minus the side bars of the Cross. As for our guess that an Englishman worked here, it is not impossible —also we think we spotted one at Xanten and another at Altenberg, neither place very far west of Soest. Perhaps we are right in this conjecture; let us hope some local student with leisure to search church archives will investigate this question.

But German, clearly German, and that too of the fifteenth century, is the late Gothic glazing at the Wiesenkirche. No loftier, airier bower of colour is anywhere to be seen, even in Bavaria, where Straubing and Ingolstadt are noteworthy examples of church illumination. Of course there is some modern glass here; but even if you sit in the rearmost pew all the glass before you, except the World War memorial window, goes back five centuries. But take our advice before selecting your seat. Face slightly to the north-east, and for two reasons, viz: you will thus avoid the rather crude coloration of the recent War window, and also because your field of vision will then include the famous Last Supper, spread across four lancets. Here the local artist with Gothic *naïveté* sets a large dish of schweinkopf on the table and fills a basket on the floor with pumpernickel, both dainties highly esteemed in this neighbourhood in the fifteenth as well as the twentieth century.

So lofty are these Wiesenkirche windows that at a point one-third their height from the lower sill they support a horizontal stone transom which, lest it look too heavy, is unexpectedly pierced with star-shaped port-holes glazed with coloured patterns. This method of lightening the effect of the transoms is as pleasing as unusual.

The general scheme of window composition is that of single saints under canopies whose pinnacles are restrained

below the transoms, but above are rather exaggerated, some running up two or three stories. In the north wall is one of the few exceptions to this uniformity ; below we find the date 1422 set out four times, while above is a late Renaissance picture showing within a wide blue and gold oval frame a Virgin and Child, below whom to the right kneels a donor, modestly drawn to a smaller scale.

The splendid row of eleven windows set about the eastern end of this church are late fourteenth or early fifteenth century. The Jesse window is quite harmonious in its golden brown entirety. The twisting vine is of that hue, and so are the name labels, while the reds, blues and whites (here we have no green) conform to the general russet effect.

The War window is in the south wall, but we recommend that it be not the last we look upon. Better see it first, so that your last impression shall be the splendid eastern and northerly sweep of imposing early lights.

DORTMUND

OF all the cities thronging that crowded industrial district known as the Ruhr none creates such an impression of bustling success as Dortmund, and here follows one of the reasons why it makes that impression upon travelling foreigners.

In the year of grace 1925 the chief difference between German cities and those of other European countries was the former's scarcity of automobile traffic. Frequently this scarcity was recalled to motorists' attention when they were held up by superabundant traffic policemen, futilely stationed at street-corners, patiently waiting for some traffic to regulate. Often it was comic to have one's motor checked, "verbotenized," when no other motor was within hailing distance. But Dortmund streets were different from most German streets that year, because there the ubiquitous traffic policeman had real work to do.

Near the centre of this busy mart of Rhur trade rises the Reinoldikirche, roomy and comfortable of girth as any prosperous Ruhr burgher. It is especially well lighted at its broad easterly end, because the chancel is set about with five great windows, each four lancets wide, and of such height that they have been cut into three sections by horizontal stone transoms. Abundant lighting is further ensured by absence of colour in the first windows to the right and the left. In the upper two tiers coats-of-arms adorn the bottom of each lancet. The general effect is harmonious and decorative, but one cannot help regretting that the 1867 restoration was so dreadfully thorough, only the topmost tier of pictures escaping the well-meaning restorer. The best of these untouched ones is that to the left of the centre, where the picture spreads across all four lancets, ignoring the stone mullions. It shows the Adoration of the Magi. Mary and the Infant Jesus are in the right-hand lancet, then come two of the Magi each with a lancet to himself, while all these three lancets are

shown to be indoors by their late (1456) Gothic canopies. Behind and above Mary (in the right-hand lancet) are Joseph and three onlookers, but it is the extreme left lancet of the four that is the most interesting of any in the church. Here we are out-of-doors, whither is relegated the negro Magus, kneeling to offer his gift, the space behind him filled in with a dismounted horseman holding his horse, leader perhaps of mounted troopers behind with bepenonned lances. The composition of this lancet reminds one of contemporary tapestries, so completely do its details cover every portion of the surface.

It was raining cats and dogs when I was snugly sheltered by the Reinoldikirche. This meant that an even light was provided all about those great windows. There was no danger of over-lighting a few at the expense of the others—it was a perfect stained glass afternoon.

SCHWERTE

SCHWERTE lies a few kilometres south of Dortmund, and also on the direct road from Cologne to Soest. Schwerte has nothing to show but sixteenth-century bits collected from other parts of the church into two lancets of the eastmost embrasure. They are useful for students who wish to examine close at hand details which the Renaissance glaziers combined to produce certain effects seen from a distance. This collection is hidden away behind the large broad-winged reredos of carved wood which rises at the back of the altar. It is a fascinating bit of wood carving, showing scene after scene of small figures gilded and tinted; but, alas, it exterminates the glass behind it. Quite at the top of these masked lancets are two single figures, but the remainder of the glass needs much puzzling out. Bits of a Renaissance vine give us the hint that in better days here was a Tree of Jesse.

But the writer would on no account part with his memory of Schwerte, for there he unexpectedly happened upon a charming old-world ceremony handed down from the Middle Ages—a children's thanksgiving service. The season's fruitfulness was symbolized by vegetables of all kinds brought by the children to heap upon the altar and other points of vantage within the chancel. Not only was the altar and its steps piled high with huge potatoes, beets, turnips, carrots, etc., but they were also balanced round the rim of the baptismal font, along the window ledges, and wherever else the deft fingers of youngsters could place them. Any county fair would be proud to show such specimens of the earth's fruitfulness, but with a difference, for the county fair would have displayed them as exemplifying competition between producers. Here all voiced in luscious harmony, a joint thankfulness to the Great First Cause from whom such blessings flow. The earnest faces of the children who thronged the church showed how serious to them was this agricultural display, and against their seriousness the best of county fairs would seem but trifling.

XANTEN

DUE west from Dortmund, stationed upon the banks of the Rhine 100 kilometres north of Cologne by road, but much further by the twisting stream of that industrious river, Xanten provides a treat of which few touring folk are advised. Here is one of the frequent occasions when stained glass proves an excellent guide to disclose to us other treasures of the Middle Ages which we would not otherwise have visited. Xanten lies 25 kilometres from Cleves, and is on the direct road from Cologne to Rotterdam.

In our comfortable modern hotel at Cologne the guide book's remark that Siegfried was born in Xanten seemed as fanciful as legendary. But next morning—what a difference! Never had there been such a fog within and without the city. Fantastic as it sounds, the larger motor lamps had to be lighted to show us the roadway, and that too at nine o'clock in the morning! Here was a mysterious setting for even a faery romance. Slowly and cautiously we rolled out of town, and on over a deserted high road. Were we translated back into the beginnings of the Nieblungenlied? Nothing was lacking but far-off music playing the sword motif. An onrushing motor car might suddenly thrust us into Walhalla, though, of course, with the proper orchestral accompaniment. But no—the fog slowly began to relent, yielding place to its first cousin (or in this book should we say "cousin-German"?) the mist. This same cousinly mist escorted us all the way into Xanten, which was unkind, because it deprived us of glimpses of the Rhine, and even obscured many fine trees that loomed alongside the road. Not only was this escort of fog and mist an excellent psychological preparation for entering the city of Siegfried's birth, but so also is the setting of the really remarkable church at St. Victor. It stands apart within a secluded enclosure into which one penetrates through an ancient gateway, forfending any

undue familiarity on the part of the city streets all round. This old gate preserves its towers, once part of sturdy ramparts shutting off the sanctuary from the busy town life without. Just inside this gate and outside the south portal of the church stands a Calvary—three stone crosses which ever since the Middle Ages have borne the counterfeit Crucified Saviour and the two thieves. Here we have in stone what so often appears on German windows—an angel receiving the soul of the repentant thief and an imp that of the unrepentant one. In each case the soul appears as an infant emerging from the thief's mouth.

But if this be not preparation enough for entrance into the fine old church, we have only to swing round to the north side where lurks the charm of square roomy cloisters. What a soothing delicious effect Gothic cloisters always exert! Even so small a change as is here afforded from the calm of the sanctuary's close to the cloisters' sequestered withdrawal from external mondanities has its effect upon us.

Last night in Cologne the guide book spoke of more than Siegfried, it told of " Xanten's valuable tapestry and stained glass of the fourteenth to seventeenth centuries." There is a tabloid of history for you,—thought-provoking and capable of expansion into many chapters. But we must not let ourselves be led off into long descriptions of tapestry, since we are glass pilgrims ; but of these particular tapestries much could easily be said. They extend all the way round the low walls enclosing the choir, which here protrudes westward into the nave as in Spain. Above the choir stalls on both sides these walls are hung about —completely clothed, one might say—with sumptuous examples of long tapestries, against whose mille-fleurs backgrounds parade gorgeously apparelled folk of the Middle Ages. On each side of the choir hang four of these strips of woven splendour, dating from 1450 to 1520. Even finer specimens of the weaver's skill are suspended on either side of the altar.

And now let us turn to the history of German glass of which St. Victor can proudly provide all the chapters, except those before the thirteenth century. We will begin our inspection behind the High Altar, whither one must penetrate to see the six early thirteenth-century medallions, three pairs, one above the other, in the two most

easterly lancets. Here is the mosaic style in full blossom. The upper pair depict scenes from the Passion (the Crucifixion, Descent from the Cross, Christ bearing His Cross), and always the Cross is of strongly hued green. About the lower pair winds a vine of grass green, bearing small cartouches made of its curling tendrils, a small bust within each. We have noted this same pattern at Wissembourg, Strasburg, and elsewhere along the Rhine, and from the presence of this pattern here we will know that we are well on in the thirteenth century and that the fourteenth is near at hand. Typical as are these medallions of the thirteenth century, equally so, but of the fourteenth century, are the seven windows which we shall next visit along the north ambulatory chapels of the apse. Just west of them are later ones of the same century, say 1350 to 1360, very German in their treatment of single figures under simple peaked tabernacles along the lower third of the embrasures, above which are geometric grisaille patterns.

If we letter these seven sisters from L to R, running east to west, we shall certainly date L and M as the earliest of the lot. N, O and P obviously come later, because of the more elaborate and brassy architecture of their canopies, as well as for the heraldic shields introduced below. Also the geometric patterns above them have become more elaborate than their easterly neighbours. Q and R take us into the fifteenth century, with fully developed Gothic canopies, damasked interiors of red and blue, the quarry treatment in Q and the kneeling donors in R. We would rather expect roundels instead of quarries, because we are in Germany. This suspicion of foreign craftsmanship seems confirmed by the silvery tone of the architecture, then so popular in English glass. Surely an Englishman helped with this glazing.

The clerestory lights of the nave provide us with the next chapter of glass history, for there we enter into the Renaissance. On the north side, the third window from the west, upon white quarries are two large Popes, against the skirts of whose garments modestly kneel donors. Across on the south side the four westmost windows are of four lancets, each filled with early Renaissance panels. We will date them as contemporary of certain others along the north side of the Cathedral nave at Cologne, say 1508.

In both cases the Gothic canopies have ceased their perpendicular aspirations, and on their way to the classical have become positively curly.

For the perfected Renaissance styles we will enter the old Sacristy lying along the southerly side of the choir. It has three three-lanceted lights. The best of them is the Crucifixion scene, and has the distant details of its background painted on blue. Nothing better of the kind is to be seen even in France, that paradise of Renaissance glass. There are three scenes here, one above the other, in each lancet. They were originally in the apse, but were transferred here about 1900. The Renaissance architecture shows many coloured columns, brightened with touches of gold.

This Renaissance or sixteenth-century glass is the last chapter in the history of our beloved craft, because, in Germany as well as elsewhere, the arrival of the seventeenth century sounded its knell.

MÜNCHEN-GLADBACH

THIRTEENTH-CENTURY glass is not so abundant but that it always repays a small detour to see it, particularly when fine. For this reason we suggest that on the way between Cologne and Xanten (both of which our glass tourists must visit) we go around by way of München-Gladbach. It is 100 kilometres from Cologne to München-Gladbach, plus 80 more to Xanten.

Two churches, the Pfarrkirche and the Minster, are on the city's highest knoll, not far from the Market Place; but the older Minster is not so readily noticed, because its ancient tower is not conspicuous as is the lofty spire of the Pfarrkirche. It is in the former of these two sanctuaries that we shall find the thirteenth-century glazing.

As soon as we enter the Minster we promptly spy our prey, far away in the eastern end of the apse. There is no mistaking the double row of Romanesque mosaic medallions mounting the central window's pair of lancets. These medallions are all of the same shape, eight-sided, but their effect from the nave is quite different. The deep reds and blues of the left lancet's patterns hint at a Scotch plaid, while in the right one a grass-green effect is provided by the gracefully twining and coiling vine covering so much of its surface.

This same hint at Scotch plaid in the left lancet and predominance of grass-green in the right one is seen again, indeed twice, in Cologne Cathedral's choir chapels, the east central one and that third on its right. Evidently the same man worked in both cities, because so many details are alike—the same topping of the lancets with God the Father on the right and the Virgin Mary on the left—the same Baptism of Christ in Jordan, the same placing of Christ behind the column in the Flagellation, etc. But the chief difference is that the workmanship in Cologne Cathedral is much finer than in the Minster at

MÜNCHEN-GLADBACH. LATE THIRTEENTH CENTURY. CENTRAL EAST WINDOW

Each of its two lancets contains thirteen medallion scenes, Old Testament on left lancet and New Testament on right. Left lancet has earlier Romanesque mosaic treatment, while right lancet shows the vine design long popular along the Rhine. Note in latter the deft filling of spaces between medallions by cartouches made of swirling vine tendrils, each containing a labeled bust. Labels and spruchbands always popular in German glass. Cleansing of Naaman (upper left corner) from Old Testament is appropiately placed alongside baptism of Christ from New Testament

München-Gladbach. But the latter has more medallions, thirteen to a lancet instead of ten as at Cologne. One guesses that this glazier's success at the Minster were seen and approved by the Cathedral authorities, and that when called thither he improved upon his earlier effort.

After this digression, let us settle down to enjoy the two München-Gladbach lancets. The vine in the right not only loops about each of the twelve medallions one above another, but its tendrils also provide pairs of dainty cartouches to fill in between the medallions. All these cartouches contain half-length figures, always with decorative spruchband, white and lettered in black. We look in vain for a Jesse below this vine, but as this lancet has one less medallion than its left-hand neighbour, perhaps Jesse was replaced by the modern number thirteen at the bottom.

Surmounting the two lancets is a good-sized occhio, something so often seen in Italy—a round light unencumbered with stone traceries. Here again we have another colour scheme, with red predominating ; above is God the Father seated between two kneeling women, while below is a horizontally disposed group, mostly of monks facing to the right and toward a grey long-eared wolf, barking ferociously at them—a most unpleasant portrayal of the Evil One. The lancets below deserve careful inspection with opera glasses. One of their unusual features is that there is seemingly a repetition of Christ's Baptism in Jordan, and side by side, each the eighth from the topmost medallion in its lancet. In both cases the water is light green, and there are wavy marks across the brown nude body where it is submerged. But there the resemblance stops, for the cartoons are quite different. We shall learn that they are not repetitions of the same scene, for the one on the left is the dipping of Naaman in Jordan from the Old Testament, while the other is Christ's Baptism from the New. In the latter John is on the left bank and the angel on the right, while Christ stands between them erect in the water. In the left-hand picture Naaman crouches completely to submerge himself for one of the prescribed seven dips to cure his leprosy.

Fifth from the top of the right lancet is a Crucifixion with a grass-green cross, while below is the Flagellation. Here Christ is behind the centre column instead of in front of it as became usual later. His hands are bound in front

of the column. In the seventh from the top of the left lancet are three men wearing the peaked Jewish hats, one of frequent proofs of how early this convention appeared.

The two windows which on each side flank this central one are decorously glazed in modern patterns, whose designs do not conflict with the ancient mosaic medallions between them.

Along the apse on the south side lies the sacristy. It has two windows in the east side, each of two broad lancets, supporting between their points an occhio about three feet across. Each contains an excellent sixteenth-century picture. The space composition of the one to the left is admirable, quite as good as an Italian would have made it, and Italians were excellent at round pictures. The tablecloth provides a white centre for the colour scheme, and is encircled by the many hues of the disciples' garments. The right-hand picture, Christ praying in Gethsemane, is not so felicitous, because of too much difference in scale between Him in the left centre, the sleeping disciples to the right and below, and the distant Roman soldiery far off on the left. Besides, the faded and shaded grey-green grass does not accord with the grey-blue sky.

Perhaps some of our pilgrims will think it strange that we have taken them to see so small a display as these two thirteenth-century lancets make, plus the sixteenth-century occhi in the sacristy ; but our excuse must be the instructive similarity between these medallions and those of the two chapels in Cologne Cathedral. Besides, after all, the detour is but a short one.

COLOGNE

THREE times has the writer studied the ancient coloured windows in Cologne, and it is needless to tell any reader who has seen them how greatly they improve by better acquaintance. The first visit was in July, 1914, just before the outbreak of the War, the next just after its conclusion, and the last during the summer of 1925. The glass had changed hardly at all, but when it was removed from the embrasures to forestall damage from aeroplane bombs, occasion was taken to clean it. Fortunately for us all this work was judiciously conducted, which is more than can be said for many another window both within and without Germany during the war period.

Although the glass changed but little from 1914 to 1925, anyone who failed to remark upon changes in the streets outside would lack the wit to judge the glass. In July, 1914, the street sights of Cologne were the normal ones of a picturesque city anxious to please foreign tourists. Shopkeepers smiled invitingly, and policemen obligingly facilitated passage of crowded thoroughfares. The Outlander was obviously and cordially welcome.

My second visit was just after the War, when Allied troops held this strong bridgehead on the Rhine. It would waste the reader's time to describe the difference then noticeable in the streets. Germany had lost the War, foreign uniforms rubbed in the unwelcome fact, and while Cologne citizens bore it, they certainly did not " grin and bear it "—far from it !

In the autumn of 1925 another change was clearly noticeable. British uniforms were still frequently met about the city, but its people had begun to smile again. British Tommies had become friends. At crowded crossings a German traffic-officer and a British non-com. stood side by side to regulate it, but seemingly always on excellent

terms. Often they exchanged joking comments, all the more amusing because of linguistic difficulties.

Once more the travelling American was smilingly encouraged to spend his dollars. Folk outdoors beamed upon him anew, just as the windows indoors had unchangeably continued to do. The foregoing has been related to prove that friendship of familiar windows is less fickle than sundry other friendships!

Glass pilgrims cannot fail to visit Cologne. So varied is its display that almost every chapter in the annals of German glass is represented, and that, too, by fine examples. There is none of the twelfth century, and but little of the fifteenth; there is much of the thirteenth, fourteenth, and sixteenth.

In St. Kunibert's is the best display of earlier Romanesque glass in all Germany. Next in chronology will come thirteenth and fourteenth-century panels, first in the cathedral choir chapels radiating from the ambulatory, and then the gorgeous series of Judah's Kings set about the lofty clerestory in the choir, topped off by the more decorative beauty of contemporary Geometric pattern; these latter date from the beginning of the fourteenth century. Next in order come the early fourteenth-century panels (1316) in St. Gereon's sacristy. Canopied figures, all fully developed in fifteenth-century manner, are to be seen in the nave of St. Maria im Capitol. Its best expression will be found in the 1466 window of St. Maria im Capitol in the Hardenrath Chapel. This window shows a delicacy of touch seldom surpassed at that time. The impressive gallery of glass along the north aisle of the cathedral's nave shows the transition taking place early in the sixteenth century (1508–9) from Late Gothic to Renaissance, while in the apse of St. Peter's and at St. Severin's will be seen the more matured Renaissance types of the middle of that century.

Notwithstanding what has just been said and with no desire to modify it, it is but frank to add that Cologne will prove more fruitful for glass students than impressive for ordinary tourists, because the latter will miss the satisfyingly complete ensembles of glass that appeal (even to those ignorant in that craft) at Strasburg, Nuremburg, Munich, Erfurt or Nieder Haslach. Nevertheless, both wise and ignorant will be well advised to follow our round

COLOGNE CATHEDRAL, CHOIR

Early fourteenth century. This period in German glass is often called Geometric. Its geometric patterns are exemplified here, as are also the tall single figures (Kings of Judah) within Early Gothic canopies, so typical of that period. Note the earlier medallion panels in the central eastern pair of lancets, which would have been more effective at a lower level, whence they were doubtless transferred.

of Cologne churches, for they promise as wide a range of ecclesiastical architecture as even architects might require —a stately cathedral, an ample round-arched Romanesque sanctuary, a church with an apse at the end of each transept, while in St. Gereon are two choirs, one above the other.

Let us first wend our way to massive old St. Kunibert's, whose ample easterly embrasures, in curved apse, transepts and choir walls alike contain the most imposing early thirteenth-century glass in all Germany. In the three most easterly lights of the apse, both in upper and lower tier (except the central lower, newly glazed), are splendid broad-bordered examples of the robust colouring and strong drawing of that early day. The red ground of these broad borders in the upper windows particularly enriches and warms their general effect. Disposed within are groups of medallioned pictures, but not so strongly outlined as are their contemporaries in France. It is often alleged that French thirteenth-century men influenced their contemporaries along and across the Rhine ; but it seems to the writer that St. Kunibert's completely disproves this theory. Looking east from the western entrance, one is at once struck by the quantity of yellow and green used in the composition. This, too, differs from the French preference for blue and red. A notable diversion from the stiff formalities of the time is the intrusion of certain figures upon the borders in the upper central light, respectful onlookers at the five scenes enacted within. Two windows of this same robust type are also to be seen in the north wall of the choir and in the easterly wall, south side. All this glass is not only highly effective when viewed from the western end of the nave, but also repays close scrutiny. The diminutive monks and other donors, often with lettered scrolls, praying below the huge personages are delightfully archaic in posture and drawing. The story of the church's patron saint, Kunibert, is related in five chapters on the south-easterly light of the apse's upper tier.

Note the double vine growing out of the loins of the blue and white robed Jesse—both detail and colour are pleasingly unusual. Much green, yellow and some white is used, while the flanking lights have some red—a judicious distribution of tones. If Frenchmen had inspired this

glorious Jesse window we would have seen his descendants above him on the vine, and not New Testament episodes.

There is considerable Romanesque glass in Germany, but nowhere is its " grand manner " so lavishly displayed as at St. Kunibert's.

Other examples of thirteenth-century glass, and very pleasing ones, too, are mixed with some of the fourteenth century in the choir chapels at the cathedral.

Buy your ticket for the ambulatory, enter and look closely at the right pair of lancets in St. John's chapel (just left of the central one), and at the bottom of the window you will remark a pyramidal structure with steps leading up its two sides like the upper façade of an old Dutch house. Placed upon each step is an empty box, and on each box is a small lion, twelve in all, in every sort of posture. This design symbolized Solomon's Throne, and although fairly rare, was a well recognized bit of ecclesiastic convention during the thirteenth and fourteenth centuries, and may be seen in painting and sculpture in the Neuwerker Church, Goslar, and the cathedrals of Ansbach and Strasburg, the Holy Ghost Hospital, Lübeck, etc. The biblical explanation of this conventional design is to be found in 1 Kings x. 19, and 2 Chronicles ix. 17, 18 and 19.

The left pair of lancets in this same chapel is unique—there is nothing like it anywhere—eight arched parallel rows, one above another, of miniature figures in canopies, all so deep in tone as to attract attention and prove their antiquity. It dates from early fourteenth century, and is called the Allerheiligenbild (All Saints Picture).

The central chapel, named after the Magi (Dreikönigenkapelle) has in its central light a thirteenth-century Tree of Jesse noteworthy for strict rectangular drawing. Indeed, so formal and detached are the coloured medallions set one above another that it takes more than a passing glance to detect the straight green vine running up the centre and connecting them all. In the right-hand lancet are small cartouches made of vine tendrils with busts inside, as at Esslingen, Weissenburg, the Wilhelmskirche at Strasburg, etc. In the left-hand window a similar connection is afforded by a perpendicular band of red and blue. Notice the highly decorated grisaille in the upper half of the right window. Although the square medallions are stiffly

formal, most informal is the adjustment to them of certain small figures. Especially is this true of the Burning Bush scene and the Ascent of Elijah, for in each case a man's leg hangs down out of the frame and on to the connecting band.

The chapels to the right of the centre contain mostly single figures in canopies of obvious excellence, but frequently in poor condition. The most interesting will be found in the chapel next the centre, although the middle pair of the two succeeding chapels merit attention, especially that with the dainty vine cartouches, the Stephanuskapelle, third on the right. Grass-green is used for the vines in both lancets, for the cross of the Crucifixion and in the costumes of both God the Father and Mary, all of which means that we are entering the fourteenth century.

Chapter Two of Cologne glazing will be found round the tall clerestory lights of the choir, high above our heads. Here are marshalled the Kings of Judah in stately array, far aloof in sombre glory of deep tones, each topped off by a field of contemporary grisaille patterns, sufficiently robust in dull greens and other tempered tints as not to disagree with the coloured panels for which in a sense they are background. These old grisaille panes have taken on a thickness of tone which, relieved by fantastic patterns of every hue, yield greater decorative value than is generally credited to that type of glazing. We shall be duly impressed by the ancient monarch just right of the centre, whose bushy white beard contrasts so sharply with his brown countenance. All these upper windows date from early in the fourteenth century. The only marked variant from their general scheme is just over the central pair of lights, where the embrasure's upper two-thirds is filled not with grisaille but with nine pair of medallions, one above the other, each containing a labelled bust. Here we will need opera glasses.

Proceeding in precise chronological order of style-development we should now leave the cathedral and repair to St. Gereon, one of the oddest and most engaging church interiors anywhere to be seen. Not only has it that unusual and always picturesque feature, an upper and lower choir, but a startling as well as decorative novelty strikes our eye above the strips of old tapestry that surmount the choir stalls. What is this novelty? At first it looks like a wide, deeply-carved, slightly-gilded wooden

frieze, pock-marked at regular intervals with inset round objects whose dark colouring contrasts strongly with the gilded wood. They look like cocoanuts, but will prove to be the skulls of the Theban Legion who, along with St. Gereon, were martyred for their faith—a gruesome decoration, and yet undeniably decorative withal!

A door opening off the south side of this upper choir leads into the sacristy, lighted only by two wide windows of four lancets each on its easterly side. Along the bottom run a series of single saints under peaked brassy canopies, two in each lancet, reminiscent of English work of the "Decorated" English period. The rest of the window surface is given over to modern grisaille, quite unobtrusive. Note the pleasing rich treatment of the tracery lights—in each a coloured medallion surrounded by grisaille. All this glazing dates from 1316.

We ought now to return for the four 1322 lights on the west side of the cathedral's north transept, but we probably remarked them before leaving its doors. Instead, we will next visit St. Maria im Capitol to observe along its nave aisles perfected canopies of the fifteenth century, almost always showing a coat-of-arms in colour below each saint or scene. Here the coloured panels are embedded in a field of white roundels, an unfortunate system not to be compared with the glazing of entire embrasures in colour. Over on the south side some of the Gothic is so late as to have lost its stiffness and become curly, so much does it wave about. There is a fine "Crucifixion" covering three lancets. Notice how flattened has become the Gothic canopy that ties the lancets together above—it is not far from turning into a Renaissance transom.

At the south side of the choir is tucked away the Hardenrath Chapel, a delightfully intimate bit of Late Gothic—1466. Its east window contains a charming Crucifixion scene, done in light silvery grey enlivened with flecks of gold, while here and there touches of pink or blue in costumes serve to mellow the whole against a fleecy blue sky. Above we see the conventional angel and devil carrying off the souls of the penitent and impenitent thieves, all according to the best traditions. Nothing more graceful or delightful has been done in any country. Step up close to the altar and you will be agreeably surprised to find that the recess backed by the Crucifixion

scene has narrow side-lights flanking it, appropriately glazed with donor panels below. This is an artistic device for side lighting the altar top.

A peep into the sacristy of St. Maria im Capitol permits nearby inspection of two kneeling knights, encased in fine brassy armour, with heraldic devices carefully displayed, all against a ground of green and purple lozenges. We will promptly decide that the artist of the Hardenrath Chapel had nothing to do with this crude combination of colour.

Back again to the cathedral, and this time to the north aisle of the nave, for as fine a series of early sixteenth-century pictures completely filling these embrasures as Germany can boast. Five are of four lancets each, and this quintet is balanced both east and west by two of two lancets each, making seven windows in all, extending the whole length of the nave. They date from 1508–1509, and mark clearly the transition from Late Gothic into Renaissance. The broad interpenetrated and interlaced canopies so freely used proclaim that Gothic still persists and resents its passing. Already, however, it has lost its peaked austerity. In some of the windows the canopies are becoming flamboyant, and are frequently interwoven. Also, and this is important, the colour has lost its earlier depth. It is like a good singing voice with no heart throbs in it! It is rather a pity that the figures are drawn to such differing scales. We shall note some space composition that will seem out of the ordinary. For example, a Tree of Jesse occupies the upper right-hand corner of the second embrasure from the west, and culminates in Mary and the Infant Jesus in the right-hand upper corner. It is interesting to note that here we have half-length portraits of Jesse's descendants upon the vine, instead of the biblical scenes generally favoured for this pattern earlier in Germany. But the glass speaks German all the same. The robustious gold vine winds upward from a Jesse who is flat on his back, and not reclining on his side as usual.

The background of the St. Magdalen panel conveys a significant message, for there we see white roundels depicted, proof that mediæval glaziers liked their colour thus diluted by white panes.

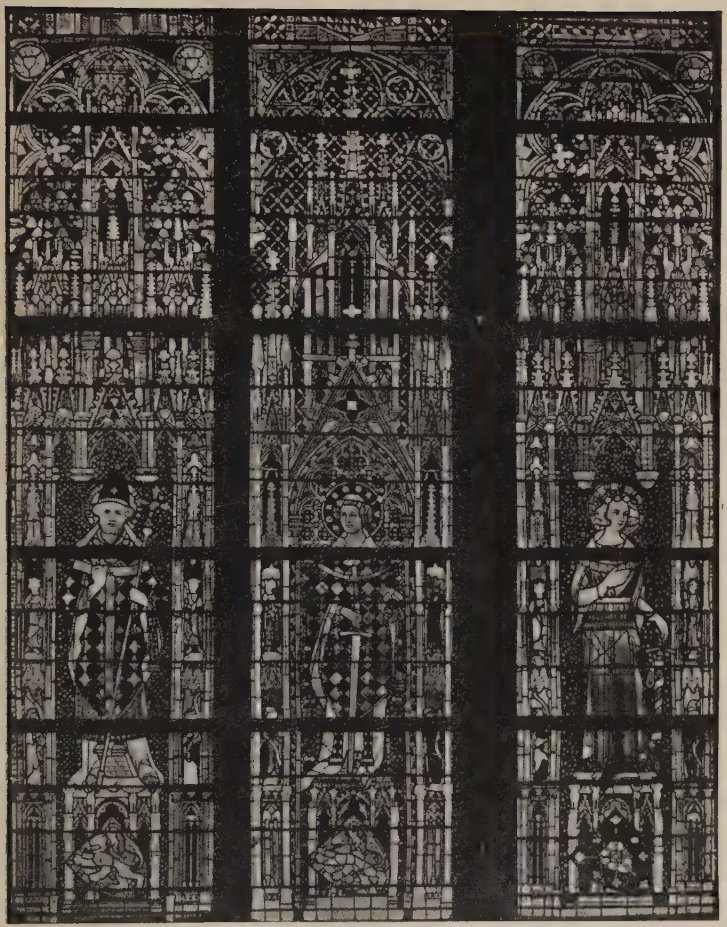
Twenty-two Renaissance panels, all similar in scheme

and execution, are in the two north windows lighting the cathedral sacristy. It is worth while studying the sparing use of light tints throughout, and also the harmonious treatment of the traceries above.

At St. Severin, just on the right as one enters, in the west wall is another large sixteenth-century window (1505), a wide Crucifixion scene all under one wavy canopy—really curly Gothic—but not in the same class for excellence with those just described. This westerly light has a near neighbour in the southerly side of the same corner. The Baptism of Christ, which, although not contemporary, harmonizes so well with its later companion as to set an example well worth following. If you must put new glass near old, at least make it conform in colour and design.

A later and more usual exhibit of Renaissance glazing, dating from 1525–30, is in the three large apse windows at St. Peter's. Unfortunately the upper portion of the embrasures is filled with white roundels, and the rest of the church is too brilliantly lighted, which means light falling upon colour instead of coming through it, and therefore the pictures show at a disadvantage during most of the day. Below, both on left and right, we have a canopy-enclosed Bishop in each of the three lancets, while the corresponding space in the middle embrasure contains only green patterns—the reredos masks most of that space. Above these clerical figures runs a row of donors (instead of below as usual) with armorial blazons. Higher up are large scenes from left to right, Christ bearing the Cross, The Crucifixion, Descent from the Cross, etc.—all characteristic of their period.

It is but fitting and proper that we should last of all return to the majestic old cathedral, therein to conclude our day's glass ramble. If there were no other reason, a convincing one would be that it permits another view of our thirteenth and fourteenth-century friends seen earlier in the day. Thus shall we come to realize how constantly glass changes in effect with the advance of the sun. New beauties emerge with every change of lighting. Furthermore, this observation may launch us into one of many instructive disputes that await glass pilgrims—is it true that late afternoon light improves Renaissance glass, but dulls that of the heavier-leaded Romanesque or stronger-toned Early Gothic?



COLOGNE CATHEDRAL, WEST WALL OF NORTH TRANSEPT

One of the earliest of the fully developed Early Gothic windows. Note elaborate development of canopy, whose details are slenderer than elsewhere in Europe. Backgrounds within German canopies lack curtains generally seen in contemporary French windows. Early Gothic lacks perspective.

ALTENBURG

WHETHER one travels out of Cologne north to Xanten, swings round through the Ruhr via Dortmund to Soest in Westphalia and returns through Schwerte to the cathedral city, or "loops the loop" the other way round, he will surely visit Altenberg, 21 kilometres from Cologne. Most of those kilometres will take him through charming woodland on his way to the highly picturesque setting of this ancient Abbey. But the most cogent reason for visiting the Bergischer Dom, as it is locally called, is that here one may best study German uncoloured grisaille of the thirteenth and fourteenth century—only the Abbey of Haina can compete with it. It is true that Altenburg's stately west window was glazed in 1380–88 with saints niched within an imposing canopied structure ; but, nevertheless, it is more for the earlier grisaille patterns filling all of the other embrasures that we are come.

Pilgrim dear, do not miss Altenberg, no matter what else you do after you visit Cologne. It lies only half an hour from the centre of that Rhine metropolis, but five and a half centuries will slip away from you during that short drive, and it will shift you back into the heart of the Middle Ages.

The lower south wall of the edifice has no embrasures at all, because of abbatial buildings running along that side ; but it, like all the rest of the structure, has lofty clerestory lights The masses of greenish-grey grisaille which fill the clerestory all around, as well as the lower windows on the north and east, provide an amazingly complete display of the earlier glaziers' ingenuity in geometrical patterns. Alas ! the restorer has been active here, perhaps more than anywhere else in Germany ; but here you feel him less, because he carefully followed the patterns of the original artist. And a great artist that earlier man must surely have been. For proportions,

swing of lead lines and general balance of pattern he wins our ungrudging admiration.

Throughout all this grisaille there are no figures at all to distract our attention from the artistic ingenious interplay of lead outlines. But when we face westward we see an exactly opposite scheme of decoration—a pompous arrangement of saints enthroned in Gothic architecture greatly elaborated to dignify the occupants of its canopies. It has become the fashion to speak of the charming contrast between the alabaster coloured figures and the golden shrines they inhabit; but do we agree? Alabaster is a well-chosen adjective, because the saints and their robes show little or no colouring; but is there not too great a contrast between the phantom daintiness of those early worthies with the golden glories of the canopied structure? Perhaps this is captious criticism. Probably if this window were in another building we would appreciate it more, but at Altenburg the generally softer charm of the beautiful grisaille to the east makes the western window seem cruder than it really is. The only way to settle this question is to go there and decide for yourself. Surely you will be glad to be at Altenburg, no matter whether you prefer facing east or west.

HEIMERSHEIM

IT is really a pity that the old glass formerly seen is gone from both Altenahr and Ahrweiler, because the prettiest part of the Ahr valley is between those two places, and we would have liked to recommend a motor trip throughout the entire length from its source to the Rhine. The gateway of this prettiest part is Ahrweiler, while its picturesqueness culminates in the narrow, vine-clad gulch at Altenahr. Down below this section, where the valley broadens, near the world-famous Apollinaris spring, lies Heimersheim. Its diminutive old church is delicious. There is only room for a few pews in its narrow nave, but more seats are provided by low benches between the nave and the shallow apse. Low as is the ceiling even of the nave, there are small galleries on either side of it. It almost seems as if it were a church built for a town inhabited by dwarfs.

And made to the same modest scale are the windows of the apse which we have come to see. They are so early that they are precious. Some writers place them at the end of the twelfth century, and none later than the beginning of the thirteenth. Three of them, each of two lancets, face you. There is another, new glazed with pattern designs on the left, but fortunately you do not see it if you stand in front of the apse. The light each side of the central trio has two tall figures, and below them a pair of small ones. Perhaps the restorer here has been a little too thorough in carrying out his task.

The central light is the quaintest of the series. At the bottom of each lancet is a coat of arms, red and gold, and above against light blue, mount five scenes in each lancet. Nothing could be more archaic than the drawing of these scenes, especially in the left lancet. At the top is a red-robed Elijah, riding joyously heavenward in a four-wheeled golden wain. Just below him is surely the strangest eviction of Jonah by the Whale ever seen.

Jonah is gorgeous in gold, the Whale is white, and three green trees indicate the land. No words are wasted. The way the Whale strains his jaws to eject his unwelcome tenant is most convincing. In the right lancet we have the usual New Testament episodes—Annunciation, Birth of Jesus, Crucifixion, Resurrection, and the Ascension. In the Crucifixion the cross is the same russet brown as the figures. The chief difference between the two lights is that the scenes in the right one contain more people. They are all brown skinned. In the left lancet the scenes conform to what Bernhard Berenson calls "The happy emptiness of Giotto," which after all concentrates attention upon the few figures enacting the episodes.

If we are running down the road 88 kilometres from Cologne to Coblenz, we should turn off to the right halfway, just beyond Remagen, to reach Heimersheim, a dozen kilometres up from the Rhine.

The so-called thirteenth-century windows at nearby Peterslahr are only excellent copies—the originals are in the Provincial Museum at Bonn.

COBLENZ

THERE is no finer outlook upon the Rhine than that at Coblenz. One faces the busy landing place of numerous river steamers, a bridge of boats stretching across on the right, and the background dominated by the huge bulk of the Castle of Ehrenbreitenstein on its mighty rock—" Ein' feste Burg " indeed ! Down to the left of us the Moselle River joins its waters with those of its greater kinsman, the Rhine. Along the river bank to the right stretches a delightful walk under tall trees. Coblenz folk call it the finest promenade in the world, and they are not far wrong.

There is but little old glass in Coblenz, only three small windows in St. Florian's Church (two of the thirteenth and one of the fourteenth century), and three figures on the stairway at St. Castor's.

I had finished writing up my notes, and was looking out from the hotel window at the busy picturesque scene before me. Suddenly I noticed that the traffic on the always crowded bridge of boats was somewhat unusual—it was all of one colour ! Another glance showed that this colour was the horizon blue of the French poilu—a detachment of them were returning from duty in Ehrenbreitenstein. First came a signal corps with red pennons on lances, then infantry, then field guns, and last of all some wheeled field kitchens and camp equipment wagons. All these reminded me that to-day was August 4th, just twelve years after I was detained with my family in Münster for a week (1914), because my passport showed I was a Reserve Colonel. Much more water than the Rhine holds has gone over the dam since then.

The Stars and Stripes had floated over Ehrenbreitenstein during our occupation of this territory, just long enough to show that we had taken a respectable part in the World War. For that reason I am glad it floated there. I am equally glad that it presently came down,

and that our men came home. It is vastly more important that America have a strong hold on Germany's respect and esteem than upon any of her territory.

St. Florian's has three old windows, one in the sacristy and the eastmost on each side of the nave. Those of the nave have two mosaic medallions on each of their two lancets. Within the medallions the backgrounds are blue, but outside they are composed of small red or blue flowered lozenge panes that give the Scotch plaid effect we notice at München-Gladbach and in two chapels at Cologne Cathedral. These nave lights are of the thirteenth century, thoroughly Romanesque, while in the sacristy are early Gothic canopies that show we have entered the fourteenth. Curiously enough, the cross of the Crucifixion in the centre is mulberry colour—quite unusual. Below it a golden lion, reminiscent of another one at Freiburg, separates Mary and John. German lettering runs along the bottom. The side pictures (Birth of Jesus and Descent of the Holy Ghost) are over-restored, but the Crucifixion against its deep blue quarry ground is distinctly effective.

The biblical stories in the eight early medallions that adorn the nave lights are full of interesting detail. For example, in the Rising from the tomb, Christ is attended by two golden angels, instead of the usual pair of sleeping soldiers. The column in the Flagellation (like the cross) is grass-green, and the legs of the stricken Christ are contorted to show the suffering He endured.

Over on the south side we have the Annunciation, below the death of the Virgin, and the left lancet has the thought-provoking combination of the adoring Magi below and Judas' kiss of betrayal above.

The glazing at St. Castor's is almost entirely modern, of 1900; but on the stairway are three small mid-fourteenth-century figures—St. Catherine, another martyr, and a bishop—all against a fine damask blue ground, and of excellent workmanship.

METZ

THOSE who enter Germany coming from Paris will probably reach the Rhine at Coblenz, or possibly further south at Strasburg. In both cases they will traverse the battlefields district between Château Thierry and Rheims, and then continue easterly, for the first route via Verdun to Metz, or for the second through Nancy to Strasburg. Metz lies midway between Nancy to the south and Luxembourg to the north, 60 kilometres from each. It is 56 kilometres from Luxembourg to Trier, and 140 more to Coblenz. Nancy lies 136 kilometres west of Strasburg.

Gothic can hardly go further, either in the logic of its supporting buttresses or the ingenuity of its passion for quaint detail, than the magnificent cathedral at Metz incarnates. Glass gluttons though we be, here is an exterior that will arrest and delay us, even though the host of windows bear upon their outside the honourable badge of ancient patine, that patent-royal to our affection. Naturally we shall first notice the elaborate stone traceries and mullions, of such grace and lightness that their mason seems to mock at the weight of his material. It will require no trained engineer to explain to us the utility of these flying buttresses, so obviously does their nicely calculated balance support the cathedral's roof, necessary because two-thirds of its walls' space is replaced by huge sheets of fragile glass. And all this glory of stone, sweeping ever upward with that lofty aspiration so essentially Gothic!

Indoors the glory of glass makes us forget the supporting skeleton of sturdy stone. Here is set out the history of glazing, all down the centuries from the thirteenth to the sixteenth, the scribes almost always German, although the west window arouses suspicion of English co-operation. Varied as are the styles which mark the centuries, equally so is the variety of subjects displayed on the windows.

There are early mosaic medallions in the nave chapels and full-blown Renaissance pictures in the choir clerestory. Timid beginnings of the canopy frame, late thirteenth and early fourteenth century, are in the west front, while the last word in effective classical architecture tops the shrined personages at the south transept end. Over against them in the north transept are the canopies' fullest expression in Gothic, an upward burst of dainty pinnacles above, balanced below by well-developed pedestals supporting the figures.

The triforium is pierced so as to complete the panoply of glass from floor to ceiling, thus providing bay windows below for close inspection, then triforium panes, and lastly the skyward sweep of the tall clerestory lights, requiring strong opera glasses for their enjoyment. Surely you have brought a pair with you, and before you become lost in Metz's maze of colour, stop for a moment to look up at the eastmost lights of the nave's south side clerestory. Up the centre of each one stands an ancient gentleman, evidently made for a much earlier and narrower embrasure. Where did they come from ?—no one can tell us. The pieces used are larger than those of the thirteenth century, and although they remind one of the Kings of Judah set about the Cologne Cathedral choir clerestory, and credited to the fourteenth century, the crude colour scheme in the Metz clerestory might well throw them back into the twelfth century. Imagine for yourself a white face with bushy blue hair and whiskers ! or a swarthy brown countenance relieved by a shock of white hair and beard, alongside a white-faced brother whose golden hair had to be leaded in separately about his distorted face because yellow stain is still many decades ahead of him. Surely this glazier was a very early man, unhampered by convention and free to use colour even to the limit of the outrageous.

After enjoying these primitive brethren, surely brought hither from elsewhere, and raised high above their original station in life, which way shall we turn ?—how enter the maze of centuries and styles that lie on every side ? We advise that you cast chronological sequence to the winds and make for the centre of the crossing and review the centuries from this point, regardless of their proper order.

Off to the west rises the glorious structure of the west window, the soft shimmer of whose grisaille reminding

one of English Perpendicular triumphs in that medium. Nearer at hand, at the end of the north or the south transept, are almost as elaborate constructions ending off both transepts in majesty and beauty. In all three of these end walls the architect gave the German glazier the same opportunity that the square easterly end of the English apse gave his English confrères.

Which do we prefer of these two impressive transepts—the fifteenth-century one to the north, or the sixteenth-century Renaissance one to the south? That decision will depend on the personal fancy of the pilgrim. Let him declare for the Gothic or for the neo-classical—choice lies entirely with him. So loftly are both these transept ends that the architect has divided them by horizontal stone transoms into three tiers of lights, and along the upper transom runs a gallery.

On the north the canopies are as fully developed as the fifteenth century ever reached. Even Hans Wild could not crowd more slender pinnacles into his picture; but fortunately here they keep to the same silvery tints upon red or blue grounds, and do not alternate gold with silver as he loved to do. A wealth of hue brightens the backgrounds within the canopies—green, light blue, red, and golden-russet browns. The Gothic architecture throughout this glazing, done as it is in silvery tints, leaves a softer impression than will confront us when we turn about and look into the south transept.

Here the deeper strong colour of the subjects is supported by the rich tones of the Renaissance capitals and rounded arches. Across the lower tiers of lights a row of golden Renaissance arches with brown ceilings serve to couple in pairs the lancets whose enshrined saints are labelled below.

The north and south walls of both these transepts will repay closer study after our first general inspection has been concluded.

Next, after facing north and then south at the crossing's centre, let us turn eastward. Not only will we see the great four lanceted lights that above in the clerestory and next in the triforium make the choir of a splendid coloured lantern, but also hints will come to us of rich glazing in the choir chapels that girdle the High Altar below. The three easterly clerestory windows are devoted

to stately personages under Renaissance canopies. Even in sunny Italy one sees no deeper toned glass than this. Also there is much heraldry, artistically to proclaim the donors of the windows. Americans will note that in the traceries above the central light is a shield that would be their own except that the stripes are red and yellow instead of red and white. So richly is this window glazed that one hardly notices the gold letters leaded separately into red, which would be striking elsewhere.

The side triforium lights are not in colour, so the choir's best effect is attained from a point in the nave just west of the crossing, whence all the apse windows show colour and the choir stalls do not cut off the chapel windows as when nearer to them.

A stroll round the choir ambulatory will permit enjoyment of these radiating chapels from close at hand. All the windows are of two lancets, and afford a veritable museum of sixteenth-century Renaissance at its best. Of course the canopy will be deeply toned with frequent golden touches, but the gold will be so brownish as to leave a memory of golden russet. Many of the canopies stand upon predella scenes below them, a neo-classical development of what used to be an elaborate pedestal in Gothic times. We could linger here with profit, but we have not yet seen the nave, and it is well worth the seeing.

Of course the outstanding beauty of the nave is its splendid west window. It will be difficult to decide which pleases us most—the high-swung wheel of sixteen spokes (or should we say "rose" of sixteen petals?), or the sumptuous two-storied gallery of eight lancets below, its two tiers divided by a stone transom. From floor to ceiling we have the same effect of glazing—grisaille of the English Perpendicular tones, light green rather than the stronger hued treatment that a German hand would have produced in 1375.

So light is the general effect viewed from the crossing that we are surprised on closer inspection to find how highly coloured are the single figures and their backgrounds in the canopies below. But the wide borders, ample pedestals and lofty pinnacles in greyish tones explain why they were lost in the grisaille field when seen from a distance. There are no figures in the rose or wheel above. Note how gracefully the alternate trefoil and quatrefoil

traceries terminate the spokes. Below in the lancets there is more than a hint of the transition windows of the antechapel at New College, Oxford, except that here the greenish tone is not so strong. One would say that here the New College transition design was expressed in the lighter tones of a Perpendicular successor. Nowhere will there be found a happier combination of a great rose above and galleries of glass below, so ample as to make of the whole wall a curtain of light strengthened by a skeleton of stone.

Along the nave chapels on either side may be conveniently inspected late thirteenth and early fourteenth-century panels, most of which we must conclude were fetched hither from other edifices. Perhaps the most interesting is the westmost window on the north side, whose broad border of red and yellow dentation contrasts sharply with the light blue ground inside the early canopies. In any other less favoured church we would spend time on these nave chapel lights, which in Metz Cathedral will be devoted to the more important windows of the transepts, apse, and west front.

St. Segolena's Church will be found away around to the right from the railway station, just within the city walls. Alongside the north-east of the apse is a small and shallow chapel with two two-lanceted lights. One contains four tiny ovoid medallions placed one above the other in each lancet, and below them praying donors from whose lips issue lettered scrolls that swing over their heads like those at Merton College, Oxford. The other window is a valuable twelfth-century Crucifixion scene, primitive in colour and design. The cross is of grass-green, a tint so popular along the Rhine. These panels are so few and so small that they will hardly attract any of our pilgrims except serious students of that rare product—twelfth-century glass. Besides, the gorgeous array at the cathedral will prove enough to satisfy all of our company except the narrow specialist.

TRIER (TRÈVES)

PERHAPS the most impressive of the many monuments of ancient Rome still preserved in Trier is the Porta Nigra, one of the old fortified gates of the city. It is certainly more complete than the Roman amphitheatre. The writer must express a preference for a certain Roman monument, erected in the fourth century by an affluent Roman cloth merchant, that stands obligingly close to the highway at Igel, a dozen kilometres before one reaches Trier.

There is but little ancient glass in Trier, only the central east window in the church of St. Matthew, that lies well out on the southern edge of the town. The older and more important churches, the Liebfrauenkirche and the cathedral, side by side in the centre of the town, used to be rich in glass, but alas ! it is now all modern.

In this neighbourhood St. Matthew is generally linked up with St. Helena, she who brought the famous coat to this city, the reverence for which relic had much to do with the revival in the Middle Ages of the city's earlier importance. The number of pilgrims it attracted hither rivalled those that used to visit the shrine of St. Thomas à Becket at Canterbury.

St. Matthew's is a small church, and will have little to interest us except perhaps the Roman crypt, which serves as a lower choir at the east end of the church. The central eastern window is of the early sixteenth century, and clearly marks the transition from Late Gothic to the neo-classical style. The treatment of its subject, the Crucifixion, is already quite in the Renaissance manner ; but the still persisting Gothic architecture shows the same reluctance to yield to the classical round arch that one sees in the 1508 windows along Cologne Cathedral's north nave aisle. In this Trier window we find the same " curly " Gothic interlacing across the top of the three lancets, forming an arch which is even more flattened out

than the classical round one would be. The tinting and treatment of the background is entirely in the new manner, for it shows much of the light blue beloved of Renaissance glaziers. On the other hand, the details of distant buildings are still leaded in separately, not painted upon the surface, as they will soon come to be. The grass is both light green and sage green, while the cross is brown. The white columns at the side are enriched by golden spiral bands wound about them. Notice the graceful drawing of the angels holding chalices to the wounded side and hands.

From Trier we run northerly 40 kilometres to Kyllburg, and then due east about 125 more to Coblenz, a convenient centre from which to visit Rhenish windows.

KYLLBURG

IN Germany churches have a way of keeping strict closing hours, and one does not take long to learn this fact; nor is one apt to forget it. We reached Kyllburg half an hour before twilight. The motor was about to mount a steep narrow street to reach the church, when suddenly a wagon loaded with wood turned in from a side street and blocked the way. Another cart coming up from behind us closed our retreat. This meant considerable delay. There was no time to be lost. The only thing to do was to alight and hasten up the hill on foot, hoping that the church was not far off. That proved a mistake, for there was nearly half a mile of steep ascent. Up this hurried the writer, only to find on reaching the church that there had been no need for haste, since an obliging nun offered to leave it open as long as desired!

In travelling about Germany the glass pilgrim is often told "Albrecht Dürer designed this window," but one generally doubts the assertion, and for good and sufficient reason. Here at Kyllburg the attribution to that distinguished master is obviously and undoubtedly correct. The church is small, and in its shallow apse are three two-lanceted windows in colour. The right-hand one, though modern glazed, conforms decorously to its older neighbours. This pair are among the very best Renaissance windows in all Germany, if indeed they are not the best. An inscription along the bottom of both dates them 1535, and we will notice that the town's name was then spelled Kilburg.

Of course there is much round-arched architecture of the neo-classical school, and light in tint, with touches of gold stain, as befits a northern climate. There is no need here for strong colours simulating tinted marbles, often used in Italy to modify the glare of a southern sun. It is true that there are occasional touches of mulberry in the

upper part of the stonework and sage-green below in the predella, but both are sparingly used.

Seat yourself in the front pew of the nave well over to the right. From this point the altar will come between the two old windows without obscuring either, while the corner of the apse wall will shut off the right-hand window with its modern glazing.

In the upper part of the left embrasure is the Birth of Jesus, and below on the left kneels a donor in priestly attire before his patron saint, balanced opposite by a kneeling beggar receiving alms from yet another saint. Flying angels support blue brocaded curtains at the back. Captious critics may comment that the Bethlehem stable above has been transformed into a Renaissance marble palace, and that all the figures are magnificently attired. In the centre the Infant Jesus lies on a classical altar, in no way resembling a humble manger. The only homely note is struck by a pink cow and a purple ass, looking on from the back. Up in the tracery lights is appropriately set the Annunciation.

The upper part of the central window contains as finely composed and coloured a Crucifixion scene as the Renaissance period can show in any country. It is Albrecht Dürer at his very best, interpreted by a glazier of the first rank. The Crucified Saviour is almost entirely contained within the left lancet and faced toward your right. Indeed, the left hand extends over into the right lancet. A white-robed, red-winged angel holds a chalice to catch the blood dripping from this wounded hand, while a second angel presses another chalice against the wounded right side. Christ's followers are kneeling or standing below the cross, while on the right an armoured Roman in red cape and blue bonnet, holding a striped red on gold standard marked S.P.Q.R., regards them cynically. A Renaissance arch swings over each lancet. Above in the tracery lights we see the dead body of the crucified Christ being received up into Heaven by God the Father—a curious conceit.

Below the crucifixion are St. Mary and St. Matthew, with kneeling donors. The backgrounds throughout these two windows are mostly of the clear light blue so much in favour during the sixteenth century.

LIMBURG AN DER LAHN

HERE begins our incursion into south Germany. Right in the middle of this busy town is the small and unimportant church variously called the Hospitalkirche or St. Anna's. It lies within a short block of Limburg's chief thoroughfare, but nevertheless it is not easy to find, as you will learn when inquiring its whereabouts from casual passers-by. Almost no one has ever heard of it. Even Baedeker, that assiduous exponent of every possible interest, completely ignores it.

The tall central window of three lancets is the reason for our visit. It is filled with fine mosaic pictures of about 1325. The windows which flank it have been glazed within recent times, but are so carefully patterned after the ancient neighbour between them as to pass for old when seen from the western entrance. Of course they will not deceive such learned folk as our readers, but they are certainly clever imitations. Let us turn our attention to the central light, which will greatly please us.

The colour throughout all three lancets, and in the simple tracery lights above, is strong and deep. The six medallions of each lancet, all square-cornered, pointed above and below, but curved outward at the sides, are set upon backgrounds of small flower-centred quarries of red and sage-green for the side lancets, gold and dark blue for the central one. Within the medallions the backgrounds, all of flat colour, are blue in the side lancets and red in the central one. There is much grass-green used in the costumes and the cross—certainly no French influence here, although we are near the Rhine. Notice that although the cross used in the Crucifixion and in the Descent is grass-green for symbolic reasons, the one which Christ carries is russet-gold, because it has not yet been transformed into the living symbol by His act of sacrifice.

There are more than a few interesting details to be observed. For example, in the Ascension (second from

top on the right) the footprints left on the rock are of solid black, not outlined as usual. Mary at Bethlehem (third from bottom on the left) lies on a white couch next a golden manger containing the Christ Child. Looking down upon the latter appear a pink cow and a purple ass. A variety of colour was needed for the picture, and this is how the mediæval artist introduced it. Most unusual is the use of very light sage-green (the lightest green in the whole window) for Jordan's water and the submerged portion of Christ's body in the Baptism (topmost on left side), contrasting strongly with the brownish flesh tints elsewhere used in the picture. Notice this lacks the usual wavy lines that generally mark the submerged portions of flesh at this early period. Three white doves appear on the window, one in the topmost scene of each lancet, and one in the Annunciation, the bottom of the left one. This introduction of three white doves will be seen at St. Ruprecht ob Murau and in sundry other early German windows.

We could wish that the altar-back did not mask the two lower tiers of medallion pictures, but this intrusion upon ancient glass is so frequent in Germany that one becomes patient with this recurring exhibition of bad taste. We will meekly walk around behind the altar and there finish our enjoyment of the old glass from close at hand.

HANAU

IF one runs out from Frankfurt to Erfurt and Berlin the highroad passes through Hanau (18 kilometres) and Gelnhausen (40 kilometres). The books tell of old glass at the latter place, but it is replaced by new, copied after the old designs. We regret the passing of the old from the apse windows, because it would have been delicious to look down upon it from atop the sturdy Jube screen of reddish stone that separates apse from nave. Alas ! there is no longer any excuse for glass pilgrims to interrupt their journey at Gelnhausen's really fine church, but we can recommend a halt at Hanau.

The Marienkirche here is a Protestant church, with an unusually deep gallery introduced at the eastern end, filling the entire apse. This may be regarded as intrusive by architects, but the gallery certainly affords an excellent viewpoint for the three windows of 1510 that run along the north side. Students of Hans Wild must not omit a visit here, because although it is doubtful if he personally made this glass, he surely inspired the charming late Gothic that twists and blossoms so gracefully after the manner he invented. But here the result may be called super-Wild. In no other windows anywhere is his flowering of Gothic finials carried so far, although it is approached by some of the Salvatorkirche, Munich. Here they form oberteil against the white panes, the intertwining golden vine and drooping silver leaves serving effectively and admirably for this purpose. Then, too, reasonable and agreeable use is made of figures in white stationed amid this Gothic florescence—as pleasing as they are unusual.

The foregoing must not be taken to mean that these windows lack colour—far from it. It is here in plenty, and with richness and variety of hue. There are bands of figures carried across the lancets, three on the eastmost pair, but only two on the westmost, because its east lancet

is walled up. The central window figures are full length, while those to the right are only half length, eked out, however, by labels below on each side. This central light shows the Virgin erect upon a crescent moon, holding the Infant Jesus, with St. Catherine and John the Baptist on either hand.

In the light lacking a lancet are two Renaissance pictures unusually well executed, especially that showing Mary amid a group of matrons and men caring for no less than seven babies. It deserves reproduction in many a Day Nursery, so well does it represent the praiseworthy purpose of those excellent institutions.

The gracefully flowering Gothic of these windows cannot be too highly praised, but we wish that there had been less difference in scale between the drawing of the coloured figures.

DARMSTADT

WE have stated in our Introduction that we shall not take our tourists to see glass scattered through museums, but we really must make an exception in favour of the Landesmuseum here. The reason for this is, that they have had the wit to construct a pleasantly intimate chapel to house their ancient glass, so that it is displayed as it was meant to be seen, and not scattered about among assorted exhibits of other crafts. This chapel has a small curved apse, and around its five lights (with the exception of the northern one) and also to the left thereof are mosaic medallions. There are generally four to each light, one above the other, and are evidently of two lots, the lots alternating in the lights. In one lot are ordinary mosaic medallions against a field of small squares, while in the other the scenes are looped together by a slender green vine which, however, does not form the expected cartouches with its tendrils. The medallions are round, and the vine hugs them closely. In the first on the right the Baptism in Jordan shows wavy marks on Christ's body, but the body is the same colour both below and above the surface of the water, showing that the artist was not so painstaking as some of that epoch. After studying the second from the right of the centre we shall probably conclude that the white animal pelt is Jacob's fleece, upon which a head above is squirting water. In one of the central pictures Christ is tied behind the column in the Flagellation, as was customary in pictures of that early time. The brilliancy of the colour is enhanced by red backgrounds in nearly every case. Note the fat bodied blue ark, on whose bow perches a tiny white dove carrying an enormous green leaf, to the obvious satisfaction of Noah, peering up from below decks. An unusual feature in the Baptism of Christ picture are two white fishes in the green water of the Jordan.

Back in the nave of this small chapel are two late

fifteenth-century windows, each of three lancets and both on the north side. They are so close to us that we can study them easily, and so perhaps it is ungracious to comment that they would be more effective if further removed from the observer.

SCHLOSS ERBACH

ON the run south to Esslingen, down through the Odenwald and via Stuttgart, we pass through the town of Erbach, and here we must stop to enjoy the glass assembled by a former owner of its Schloss or Castle. Most castles are set upon hills, at least they ought to be, for Albrecht Dürer and many another German artist has taught us to expect such picturesque sites for homes of feudal lords. But it happens that at Erbach the Schloss is set down in the midst of the small town, utterly lacking in the picturesque aloofness its name on the map had promised. We arrived just at luncheon time, and we had it very agreeably under the trees in the inn garden. The simple fare was excellent, beginning with an omelet. Journalists would call that omelet a poem, but we prefer to remember it as an all too short story, in a pleasing book of short stories.

After luncheon we set off in complacent mood to visit the Schloss. At the gate was a porter with whiskers such as have not been seen since the Laird of Trilby fame was in vogue. He sold us entrance tickets, drawn somewhat reluctantly from a remote corner of his den.

After passing through the courtyard one enters the Schloss through a roomy vestibule, bristling with deers' antlers and other trophies of the chase. There were many score of them. Opening from this vestibule is the Ritter Saal, whose eight windows, four on each side, are filled with the old glass we came here to see.

We shall prefer the four pairs of fourteenth-century medallions from Altenberg near Wetzlar (not the monastery near Cologne), and three windows full of late thirteenth-century medallions, eight to each window, from Wimpfen, which lies near by, on the road to Stuttgart. Among the Altenberg glass we especially remark a green column in the Flagellation scene, and a red cross, both in the Cruci-

fixion and again in the Descent from the Cross ; we should have expected a green cross and a red column.

Notice that in the Flagellation Christ is behind the column, but with head thrust around in front of it ; this is unusual. An effective background is provided outside the medallions of the Wimpfen windows by large oak leaves and acorns scattered over a red ground. Within the medallions the backgrounds are blue.

Round about all the Wimpfen pictures are almond-shaped loops made by a light green vine. One fancies that originally all these twelve pairs of scenes combined to make a Tree of Jesse, but there remains no sign of Jesse himself. Perhaps he declined to leave his old home at Wimpfen when his vine and its biblical blossoms were moved over to Erbach about 1800.

There are some quaintly drawn details in these pictures, especially that of God the Father in the flaming green bush, and Elijah in yellow robe dropping a green and yellow mantle from a wagon with four red wheels upon Elisha in mulberry. In Solomon's Dream the white couch forms an excellent background for the dreamer, to whom appears a monk carrying the future temple all in white with red-roofed towers.

There are also more panels of old glass deserving inspection in both the chapel and the small room locally called the Eginhard Chapel, where reposes the tombstone of Charlemagne's biographer. Most interesting is the carved wooden Tree of Jesse in the former and larger chapel.

HEILBRONN

RIGHT in the middle of this prosperous town lies the handsome Kilianskirche. If Heilbronn were not on the direct highway from Schloss Erbach to Stuttgart and Esslingen, we would have omitted mention of it. This church used to possess a fine Hans Wild window of 1481, but now all that is left is one horizontal slice of gold pinnacles spread along the bottom of three lancets of the north side nave clerestory (plus sundry single panels), while facing it is another slice. This latter fragment bears the date 1481 at the bottom of the central panel. Even these few remains speak eloquently of Hans Wild's skill as a glazier.

There are also a few sixteenth-century panels on the north side.

ESSLINGEN

IF the reader were only an ordinary tourist we would not send him to Esslingen, which after all is but a comfortable town on the Neckar, 12 kilometres south of Stuttgart, with no pretensions to greatness, content to busy itself with a considerable business in wine making. Once it was a free imperial city rejoicing in a sturdy castle, and girt about with ample bulwarks, to-day fallen into ruins. The open square at its heart is quite simply called the Market Place, and this name reflects the modest present of the town.

But the reader is a glass pilgrim, and that eclectic classification thrusts Esslingen into the foreground of his geography, for here existed an important centre of glass making which, during the early fourteenth century, exerted a notable influence throughout the neighbourhood and even beyond. Proof, fortunately ample proof, of this is to be seen perfectly preserved in three of the city's churches. Upon the upper side of the somewhat tilted Market Place stands a comfortable inn. Here we may sit at our ease looking out upon the city's gossip centre, and across at the Stadtkirche, as they call the church of St. Dionysius. Patches of white on the outer surface of its windows, easily descried from across the square, indicate ancient patine, painted by the hand of time to afford pleasurable anticipation of the treat awaiting us after we have despatched our repast. Surely here will all things go hand in hand to welcome the appreciative student of the bygone days when Esslingen's glass-makers were famous. Let us therefore settle cosily into our chairs and consider our plan for visiting the three churches.

The Stadtkirche lies before us, the Frauenkirche is but five minutes' walk to the right out of the Market Place and up, while the Barfüsserkirche of the Dominicans is on the Schwannenplatz, to the left and lower down, on the way to the railway station.

In any one of these three churches are special delights awaiting the pilgrim who specializes in mediæval narration of biblical lore, for here it may be studied in every form from the simplest to the most elaborated. Because we are writing in days when all women smoke, even though many men do not, we must allow ample time after lunch for the burning of incense to the Goddess Nicotine. In the meantime let us counsel you to decide to begin your visits, not as you expect by the Stadtkirche opposite, but instead to stroll up to the Frauenkirche.

Here we shall have our first glimpse of the birds of Esslingen, a cherished memory of the writer's. Perhaps you will come to feel the same, once you have made their acquaintance. The three easterly choir windows, tall and of three lancets each, contain late fourteenth-century panels done at Esslingen's best period. Those of the Stadtkirche are slightly earlier, say 1340, while the Barfüsserkirche glass is even earlier in that century. The central Frauenkirche window is slightly shorter than its neighbours, being only nine panels high as against their ten each. The traceries at the window tops are so ornate as to remind one of the English type so logically styled "Decorated." The backgrounds differ, that of the central one being light blue, and of the flanking pair dark red. Observe the care expended upon the borders of the medallions or cartouches which, one above the other, frame the Bible stories. On the right-hand one the edging of the medallion is of white, black and gold (sometimes brown), while the oval ones of the left-hand embrasure are wound about by a ribbon of gold, along which run green and gold patterns. Because of its light blue background the central light seems less strongly coloured than its flankers. Also this light blue effect is accentuated by the light grassy-green of the twisting vines that outline the cartouches. A darker green is used for the cross in the Crucifixion scene. Do not fail to note that the arms of the cross are curved downward, and are not horizontal as usually drawn. Usually backgrounds inside the cartouches contrast sharply with the general ground of the window, thus enlivening its effect; dark greyish-blue damask is used inside those of the left-hand light.

And now for the right-hand window and the first birds that will perch upon our memory of Esslingen. The four

lowest tiers of panels are obviously a varied collection assembled from other embrasures, but the six upper tiers show a uniform series of square-sided medallions pointed at top and bottom, while just abreast the joining of these points are stationed pairs of brightly-coloured, swallow-tailed birds, the upper pair faced outward, the lower inward. What a sprightly touch they lend to the composition—arrested motion, songbirds poised for a moment to listen to the music of the choir, lulled by the harmony of colour and sound to brief inaction. And there they have perched since the middle of the fourteenth century! Their only serious rivals in Germany are the green parrots nibbling at white leaves on the borders of the Barfüsserkirche at Erfurt.

Back we go to the Market Place and into the Stadtkirche. Here we have still loftier choir lights, each with four instead of three lancets, and all five windows filled with old fourteenth-century panels, fourteen or fifteen tiers of them piled one on another. Obviously several glaziers have worked here, and there results a wealth of varied detail. The central pair of lancets in the eastmost light show the same light green bordered cartouches as at the Frauenkirche, but here the general effect is mixed yellow and green.

Much as the variety of design and pattern of all will interest us, surely the first window on the left will end by becoming our favourite, for here again are the birds of Esslingen, but not in orderly array as at the Frauenkirche. Far from it, for within a blue and gold border, and against a red background, are covies of green and grey birds, perched in natural fashion on the branches of the grey tree with green and yellow leaves running up the centre. A joyous aviary—one almost expects them to burst into song!

Closer inspection reveals all sorts of differences in the treatment of the lights. The windows on the right and left of the central one show early canopies sharply outlined against contrasting colour, inhabited by the usual solitary saints, but everywhere a riot of differing colour. Perhaps the first old window on the right possesses the oldest glazing. Unfortunately the bottom is filled with uncoloured roundels, which is also true of the opposite embrasure, but the rich colour upon them makes one

forget the roundels' insipidity. In this latest window the side lancets form the border for the inner pair, where we see the familiar German treatment of a figure imposed on two medallions, one above the other, and binding them together, as appears at Naumburg and other places during that epoch.

It will not be easy to withdraw soon from this bower of colour, especially if we have come provided with opera glasses to spell out and enjoy its varied story. But the one old window at the Barfüsserkirche down by the Schwannenplatz invites us, so off we trudge.

My arrival there somewhat disturbed an already sufficiently informal Bible School. Its dozen youthful participants were distributed about a chapel listening to the instruction of an elderly woman, without in the least interfering with their various occupations, such as playing with blocks, rolling balls, etc. Even the teacher seemed to see no reason why all hands including herself should not adjourn to the church proper to observe the weird foreigner making careful notes and drawings of a window which anybody could look at any day. Strange wild fowl, these foreigners !

What a joy it must be to be able Sunday after Sunday to worship God before such a window as here confronts us at the east end of this modest interior. Above are uncoloured panes, but the whole lower half of its three-lanceted embrasure is covered with early fourteenth-century cartouches formed by twisting, twining vines of light green. Within them, against small red or dark blue or prune quarries, are biblical stories easily read by such folk as the little company that watched my work. They knew full well that against the prune quarries (second from the top of the left-hand lancet) it is Elijah who ascends to Heaven in a red four-wheeled chariot while he drops his grey mantle upon a green-robed Elisha. Or that just below, it is Jonah who in a green cloak lined with yellow is emerging from a vertically disposed whale, while a two-storied tower behind on a yellow rock shows that land is near, across the light green water. We will surely note that in the Crucifixion scene (in the centre second from the bottom) the cross has the same curved arms seen at the Frauenkirche ; this is one of the trade-marks of the Esslingen school.

But what about the Esslingen birds? Does this church alone lack those distinctive trade-marks of the local glazier? The fact is, that though they were once here, they have flown away, and to a rather remote perch. We will find them on borders taken from Barfüsserkirche embrasures but transferred to the Museum at Munich. There we will have our choice of green parrots back to back, or facing each other on an ivy vine, or a more ingenious pattern of white birds pecking at acorns. One suspects that the glazier must have been the same Esslingen man as he of the green parrots, who decorated a border at the Erfurt Barfusserkirche with still other green parrots pecking at vine leaves but sparing the grapes. Perhaps the similarity of these parrots may convince us that since the artist worked at two churches of that same order he himself was a Dominican Monk. These birds have no rivals in German glass, unless it be those who, perched on trees, listen so attentively to St. Francis at Königsfelden; they date from early in the fourteenth century.

TÜBINGEN

HERE is a typical German University town, but more picturesque than most, because of its careless way of sprawling across from one bank of the Neckar river to the other. The ancient bridges are alluring preparation for the steep and picturesque streets through which stroll university students, in gaily coloured caps of the different duelling corps. Its Stiftskirche or church of St. George is a fine one, especially recommended by guide books for the many tombs of Wurtemburg princes that crowd its apse, shut in behind the altar by a high iron grille. Nor must we forget the imposing Jube arch, swinging across between nave and choir.

For the glass pilgrim Tübingen will always have a particular niche in his Hall of Memory for several reasons. Best of them all will be the three rich windows that at the easterly round of the apse temper the light that falls upon the historic tombs. And here we have the handiwork of no less a craftsman than the famous Hans Wild, so revered of Germans and respected by all glass lovers. Furthermore, Tübingen Cathedral possesses something absolutely unique in windows. No less than four of them, all on the north side of the nave, have set at the top of their grouped lancets a round light, whose stone traceries are carved in amazing shapes, two of them containing figures of St. George and St. Martin in stone stationed in the midst of glass panes, and looking for all the world like the gingerbread figures of our childhood. These figures serve as the stone traceries of the windows, and are thrown out into bold relief by the glass set all about them within the circular frame. A third of these strange round windows contains at its centre the stone figure of the Virgin, for whom the surrounding glass is coloured to provide a golden glory. This is the most effective and most reasonable of the series. But strangest of all is the

TÜBINGEN, STIFTSKIRCHE

Apse of Stiftskirche, showing Hans Wild's three windows, and tombs of Wurtemberg's princely families. Late fifteenth century. Late Gothic.

fourth, set in the east wall of the nave on the north side. Again we have a stone figure set in the midst of glass within a circular frame. But this time it is of a man being broken on a wheel, his distorted body, arms and legs bent around the central core so as to serve as the traceries and support the glass. The effect is that of swirling arms and legs—a weird conceit, admirably executed.

Set snugly up against the south wall of the nave is an enclosed loge lighted by three fifteenth-century lancets each of four panels.

For students of German glazing the most interesting of the cathedral's charms are the Hans Wild windows. Let us pass under the Jube arch, enter the door of the grille protecting the apse, and station ourselves among the tombs.

The central window is of four lancets with six tiers of scenes, while the side ones are of three lancets with five tiers. They date from 1476 to 1479. Because Hans Wild designed them, the slender pinnacles are of alternate silver and gold, the silver ones ending in blossoms, which the gold ones do not. In the central light they alternate tier by tier, gold and silver, but not so in the side lights, where gold alternates with silver along each tier.

Only in the right-hand or southern window is there a separate scene for each lancet in every tier, but even there two adjoining panels sometimes make up a scene. This orderly arrangement has been somewhat disturbed, doubtless owing to ill-judged replacement of panels following restoration. For example, in one case we have a beguiling serpent coiled on a tree, but there is no Adam and Eve in the next lancet for him to betray.

By far the most interesting pair of panels is the second from the bottom in the left pair of lancets of the central window. Here we have a Tree of Jesse, rising from that worthy's left breast. On the vine appear as blossoms half-length portraits of his descendants. This is also true of Wild's Tree of Jesse at Ulm and in the Lorenzkirche at Nuremberg. We must agree that this manner of decorating the vine is more logical than the biblical scene, generally used therefor in the thirteenth-century trees of Jesse throughout Germany.

The wiser of our fellow pilgrims will already have acquired the habit of examining the outside of ancient

windows, after having enjoyed their glowing beauty indoors. Even the newest of our recruits will not fail to do this at Tübingen, so interested will he be in the exterior of the stone figures used as traceries in the four round windows.

It will be with lingering regret that we leave this interesting church, drop down the steep streets to the old bridge, and roll out of this ancient seat of learning.

ULM

BY an odd coincidence the writer visited Ulm and the Château of Gros Bois, just outside Paris, toward the south, within the same week. It is necessary to explain why this is a coincidence, and it can be done in a few words. At Gros Bois, once the home of Marshal Berthier, Prince of Wagram, and intimate friend of the first Napoleon, and now belonging to his charming great-granddaughter, Princess de la Tour d'Auvergne, is preserved an original document, the capitulation of the city of Ulm taken in 1805 (Oct. 17) by that gallant soldier. He so enjoyed the confidence of his Emperor that, when Napoleon in 1804 instituted the Legion of Honour, he gave one of the four golden collars thereof to Berthier. To-day it hangs alongside the document surrendering Ulm to the French forces. These collars were for the Emperor himself, for his brother-in-law, King Murat of Naples, for his father-in-law, the Emperor of Austria, and this one for Berthier. Only two are preserved, Berthier's and that of the Austrian Emperor, all trace of the others being lost.

Ulm Cathedral is of such splendid proportions, well lighted and spacious, and, furthermore, adorned with admirable glazing and other Gothic treasures, that it deserves wider renown than it enjoys. It will have peculiar appeal for our band of pilgrims, because its Gothic glazing shows the best that the fifteenth century can produce, so disposed as not only to provoke study by learned specialists, but also to delight beginners in the joys of our particular craft.

The lofty and brilliant illumination of the apse will be the first of its charms to lay hold of us. Then when our mood changes and demands something more intimate, we have only to pass a small doorway on the right (south) side of the apse into the Besserer Chapel. Here will be found as dainty a Gothic nook as can be imagined, its

smaller dimensions in as pleasing contrast to the amplitude of the great sanctuary alongside as are the " petits appartements " at Versailles with the spacious Hall of Mirrors and its enormous battle pictures. A third and still different effect awaits us if we return through the chancel into the wide and high nave whence, facing west, we shall perceive, thrust back under the archway supporting the organ loft, a jewelled cavern lighted by richly toned glass with no dilution of its glorious colour by the intrusion of white panes so frequently encountered in Germany.

The glass at Ulm not only illustrates the very best that was done in late Gothic, but it facilitates comparative study. It runs the whole gamut from the simplest form of small pictures in the Bessererkapelle up to a magnificent window made in 1480 by the famous Hans Wild, master of the fully developed Interpenetrated style, where the much-peopled Gothic architecture almost bewilders with the intricacy of its richness. This is on the left of the central chancel light. Near by on the right is an embrasure filled with huge circular pictures piled one on another, such as we shall see in the Augsburg choir chapel, and also in the seventh window from the left at Thann. This dates from 1400, while the delightful stories in the Besserer-kapelle windows were installed in 1420. Perhaps some reader who has not yet visited Ulm may comment that the general effect of such contrasting exhibits must be confusing if not inharmonious. Not at all. Wait until that lucky day when for the first time you enter the great cathedral, and having reached the centre of the nave, face east. Here is a satisfying blend of rich colour, while you are still so distant that difference in treatment and design of windows will not disturb you. Don't forget that we are agreed (are we not ?) that it is colour which counts in glass, far more than design.

The one window which might quarrel with its mates, because of the accentuated outlines that frame its large circular pictures, is the 1400 one just mentioned. Fortunately it is in the south wall of the chancel, and therefore does not meet the eye of the observer back in the nave. Closer inspection from within the chancel will convince us that it is from the hand of the master of the east choir chapel window off the Augsburg ambulatory. There his talent was restricted to a shorter embrasure with only

three lancets. Here he was given a lofty light with four, which meant freer scope for pattern as well as colour. Remember that he is working in the first days of the fifteenth century, for thus will you appreciate how advanced he was for his time. The circular frames, with the excellently composed scenes within, are very similar to those at Augsburg, but here there are five instead of three frames, and four of these contain pictures, the central one being reserved for a wheel design reminiscent of those wheel windows in Spain built with dainty columillas as spokes. Here, as in Augsburg and at Thann, the circle of saints or angels set about the frames within its outer and inner circle are all intent upon the scene being enacted within.

Because we are facing the door to the Bessererkapelle while inspecting this 1400 window it will be chronologically correct for us to enter the chapel to enjoy its 1420 glazing, and leave until later the highly developed fifteenth-century lights that complete the chancel's array.

Into the chapel we go, and small though it be, there are enough chapters of biblical history upon its windows to equip throughout a great church. They tell their stories with all that quaint homely detail that makes Gothic so human. For example, notice on your left the bulbous golden ark, from whose cupola in the red roof above the white cabin Noah emerges in mulberry cloak to welcome the dove, flying across the grey-white water against a sky at last become blue. Noah would certainly be suffocated if he tried to descend into the Ark, and, indeed, so might the dove, for the ark would not accommodate many pairs of its size. Facing us in the south wall is a charming window whose gaily hued figures, brightened with gold, are enhanced by the warm blue backgrounds. Above, against a flaming red ground, is God the Father in an ovoid frame. These designs can be seen again at Regensburg and Straubing. Across the middle of the window stretches a kneeling row of twenty-six pious donors, while below are the Blessed and the Damned, divided by angels blowing trumpets on the resurrection morning. This is what is known as a Doom window.

A small bay of five lights thrusts out easterly with scene after scene of biblical lore—a riot of colour, with but few white columns or canopies to dilute it. Notice the

figure of the Creator handling a large globe, the earth, and reflect that this was drawn in 1420 and not after 1492 ! This artist certainly had a prophetic imagination. The earth is also shown as a globe in the right-hand lower corner of the fifth window on the left at Thann. A similar picture is in the church of St. Madeleine at Troyes, France, but that was done at the beginning of the sixteenth century, when everybody knew the earth was a globe.

Do not leave the chapel without asking the guide to unlock a small black box fastened to the west wall. Inside is a portrait of the Besserer to whom we are indebted for this charming chapel. The amazingly deft painting of his bushy beard has only one rival in the world, and that also dates from the Middle Ages ; but you will have to go to Seoul, capital of far-off Korea, to see it.

For a farewell view of this chapel, one to be preserved in our memory, we advise that you stand where you can see all of the east lights but the first on the left (mostly white), and then gaze south-easterly. This will give you deep draughts of throbbing colour that you will not soon forget.

Back we go into the chancel, there to settle down for an enjoyment of the fourth quarter of the fifteenth century ranged before us in five tall embrasures at the east end. Adjoining them on the south is the 1400 window we inspected before entering the Bessererkapelle.

The one just left of the central light is the most famous, because from the hand of that highly esteemed glazier Hans Wild, of whose work so little has been preserved. It is of no moment that the writer gets less pleasure from Hans Wild than from the quainter Interpenetrated Gothic of his contempories. Perhaps you will feel differently. However, there is no gainsaying the meticulous care with which he elaborated slender and high thrusting canopies that here as elsewhere frame his Tree of Jesse and its dependent pictures. We wish he had not chosen to alternate gold pinnacles on one tier of panels with silver ones on the next. One cannot quarrel with the admirable drawing of the gnarled vine twisting and curling its way upward from the deep blue Jesse reclining below to the Virgin and Child in the left uppermost panel. Also one must admit that the blue damask background is

delightful, especially when viewed from further back in the cathedral. It affords one of several reasons why Hans Wild's treatment of the Jesse here (1480) is preferable to another one of his in the choir of the Lorenzkirche at Nuremburg.

The central or eastern window is also attributed to Wild, but has been so greatly restored as to leave one doubtful of the attribution. It certainly exhibits his favourite alternation of silver and gold pinnacles, which former are generally flowered, while the latter are not. The other three windows resemble each other in treatment. Here we have the Interpenetrated at its very best. All sorts of little people pass behind and before the Gothic structures. These structures prefer to develop horizontally, for the glazier was more interested in swinging his arches across the embrasures and interlacing them at will, rather than in shooting up the perpendicular lines then so dear to the French. Also these arches serve to break up the composition into five or six tiers, while the free use of green and red is as German as the arches. The windows are so lofty that the mason has sub-divided them by horizontal stone transoms, and to prevent monotony among the four lancets, has made the central pair of mullions twice as thick as the flanking ones. But the glazier has made his colour more significant than the stone mullions of the mason, and, furthermore, has depicted his architecture as tinted and toned throughout. Often his columns are twisted in spiral fashion, where dark green is mingled with lighter hues.

In the chapel off the north side of the chancel are some 1408 panels, of which we will probably prefer those showing St. Jerome and his lion.

There is more ancient glass in the western part of the cathedral, not only below but above the organ loft, and particularly in a four-lanceted light in the north end of the west front, which has fifteenth-century single figures under canopies.

But our greatest enjoyment in this western half will be standing in the centre of the nave near the chancel and looking west, as promised at the beginning of this chapter. From this point we shall be gazing into the mouth of a great jewelled cavern below the organ loft, the glow of whose mid-fifteenth-century colour fairly burns its way through

the gloom that enhances its value. If you need to be convinced that uncoloured panes should not be allowed to dilute the glory of coloured ones, here will be an excellent opportunity for your conversion. Here also will be brought home to you the fact that design is subordinate to colour, and that windows are even better from a distance than from close at hand.

AUGSBURG

THE impression one carries away of Augsburg is that of a city of unusually broad streets, of house fronts painted with local legends, and of charmingly intimate walks along quiet and shady waterways that once were a girdle of moats about the city's walls.

The glass we are seeking lies at opposite ends of the widest of the boulevards, the Maximilianstrasse, and although both at the cathedral and at the church of Saints Ulrich and Afra the quantity is limited, the quality is of the best. Indeed, that which we shall see in the cathedral clerestory is the earliest known in all Europe, and not only historic but also fine and peculiarly instructive, because the sole survivor of its epoch. It will demonstrate what real beauty was instinct in eleventh-century German glass-makers, and perhaps suggest whither their genius was to develop.

Let us be epicurean, and keep the best for the last. This plan will take us first to St. Ulrich and St. Afra. In its sacristy, lying alongside the choir to the north-east, are seven small windows on the north and east. The choir wall forms the south side of the sacristy. It has a small apse whose easterly light is blocked up and south-easterly one uncoloured, while the two others contain uninteresting eighteenth-century panels. That leaves us the four northerly windows, all of modest size and of three lancets, except the easterly one, which has two. A sacristy should be well lighted, so here we cannot quarrel with the German practice of devoting much of the embrasures to white panes. The single figures under canopies occupy the bottom of the central lancets of the three westmost lights and both lancets of the eastmost. They are early Gothic, of excellent craftsmanship, and easily studied because on a level with our eyes. The backgrounds within the canopies show the varied possibilities of coloured damask

patterns. The best example of this is just left of the doorway, where the Virgin with the Infant Jesus stands upon a white Gothic pedestal against a damask background of mulberry divided from a field of deep red by a line of green. This may sound confused, but it looks better than it reads. The golden canopy above the Virgin's halo has a red ceiling groined with silver ribs. Notice the skilful handling of the draperies in all these pictures, seldom surpassed elsewhere in its epoch.

The next two lights, those right of the doorway, contain John the Baptist and John the Evangelist, both against blue damask and under early white Renaissance canopies, while lettered white labels replace the customary pedestals below. The pair of lancets next to the right have golden canopies, but their denizens are cut off at the waist and set as low down as possible. One wonders if all these sacristy panels were not transferred hither from another edifice, not an uncommon practice.

At the cathedral a vastly greater treat awaits us, indeed such of our pilgrims as are (or are becoming) glass enthusiasts will resent any delay in viewing the famous Five Prophets stationed along the south clerestory—famous not only now, but also at all times during the eight and three-quarter centuries during which their beauty and charm has endured. There is ample documentary proof that they date from about 1065, and there seems little doubt that they were executed by monks of an island monastery in that nearby lake, the Tegernsee. Before we settle down to that unalloyed enjoyment which even non-artistic tourists must experience, let us express one small observation of regret. The pictures, although large for that remote period (2.15 metres by 54 centimetres), are somewhat too small for their present embrasures, so that their glorious colour is diluted by a border of white glass surrounding them to eke out the embrasure. They were removed to a place of safety during the War. It seems a pity that occasion was not then taken slightly to reduce the embrasures so as exactly to fit them, and thus exclude all light save that coming through the glorious old tones, which, neither too deep nor too thin, strikes that middle ground which means artistic satisfaction to the beholder. It must be admitted, however, that the cathedral is none too well lighted, and what we

have just suggested would somewhat diminish the light. But even so, why not ? for this is a special case. Having thus criticized modern architects for neglecting artistic opportunities, let us select a pew on the northerly side of the nave, take out our opera glasses and settle down to an artistic revel.

We shall begin by drinking in warm comforting draughts of clear, honest colour from glass which was tinted throughout in the pot while still in the making—real pot-metal glass, as it is technically known. Even black for painting outlines is seldom used, that duty being performed by the lead lines required to hold the panes together. Drink in this plain, strong colour in deep draughts, and then say if it be not delicious !

Slowly you will reach an appreciation not only of the frank colour that has laid hold upon your senses, but also of its sweep as if laid on with a broad brush. Its sweep produced by what ? By the size of the panes used to make the picture, much larger panes than those which during the next two centuries are going to produce that glittering mosaic, deep colour glowing with shimmering brilliance, which so impresses one, especially in France. Why were these larger panes followed by smaller ones ? It can mean nothing else than that the later men deliberately and with set purpose used smaller bits, even though it required more labour with the lead lines. Augsburg proves conclusively how wrong are certain writers and critics who laud the thirteenth-century glaziers for achieving their purpose, despite the small morsels of glass they were forced to lead together to make their mosaic medallion pictures. Rather ought they to be praised for their industry and courage in working with smaller bits than their predecessors. They struck out on a new line to gain a new effect, and deserve every credit for it. We have had much to say upon this subject in our Introduction (page 19).

Whence came the suggestion that caused the thirteenth-century man to seek the jewelled brilliancy of the mosaic medallions ? The writer ventures to maintain that in these windows at Augsburg one sees the seed planted that blossomed as mosaic medallions.

Look carefully at the small ovoid decorations of turquoise and red set in the headdress and about the border

of King David's robe in the second window from the west. Whether or not these pleasing touches of colour were meant for cabuchon jewels, they surely lend a jewelled effect to the part they decorate. What artist can fail to appreciate how they enrich the picture! Why should he not seize and develop this idea and so be led on to a completely jewelled effect such as the Chartres windows and their like produce? This feature at Augsburg demonstrated that small bits of contrasting colour, leaded in separately, represented jewels, so why not compose a whole panel mosaicwise of small bits and so obtain a jewelled effect throughout? We maintain that the monk who be-jewelled this Augsburg window sowed the seed which took root in the imagination of his successors and blossomed into the chief glory of thirteenth-century glazing.

In passing let us comment that the shimmering glow which that later period shows so often in France is seldom noticeable in the contemporary Romanesque of Germany. We shall get a hint of it at Soest, but hardly at Strasburg or even at Cologne, so rich in the best German thirteenth-century medallion glass.

But let us return to the mid-eleventh century and continue our enjoyment of the sweep of beautifully balanced colour shimmering down from the clerestory. And what strangely pleasing contrasts!—almost a colour jazz. A jazz of colour—why not?—grass-green, rich red, hearty yellow and soft blue, mulberry and purple, all dwelling joyously together. Of course we are far too early here for canopies or pedestals. Instead of pedestals we notice that the widespread feet of these tall men, stockinged in one colour and shod in another, are sometimes set upon a simple foliated base. Their long robes, almost to the feet, and scarves or cloaks lend themselves readily to the painter's ambitious palette. Sometimes the garment is of solid colour, sometimes, as in the third from the west, made up of quarry pattern. Now the gracefully hung label is black with gold lettering, and now white with black. An infinite variety characterizes the colour. The only similarity observable among those pictures is in the stately dimensions of the five personages, and of the brownish tint of such background as their ample proportions permit within the borders.

We have already spoken of the regal decorations on the head of one of these figures, King David. All the others wear something resembling a trench helmet, one red, another grass-green, another horizon-blue (very similar to the painting of French trench helmets in the last war), and still another half white, half blue. These figures are Prophets; surely they were not meant to be prophetic of battles then eight and a half centuries distant!

The Prophet with the red helmet has a browner face than his comrades, which throws out in peculiarly bold relief his white beard and hair. His grass-green robe edged with red and undergarment of brown quarries make up a delightful ensemble.

Even Royal David with his jewelled headdress and robe-border is not so gorgeous as is the beardless Prophet. His golden-brown cloak has an elaborate edging of red, white, grass-green and mulberry lines constantly repeated, all over an undergarment of deep grape purple done in square pattern, while his red-stockinged feet are differently shod, the left in light blue, the right in dark green, both shoes lined with white. Of all this gloriously bedecked brotherhood he is easily the most notable.

We will surely allow plenty of time to feast our eyes on these ancient worthies of the clerestory; but when we have had our fill of their beauty, let us enter the choir ambulatory and walk around to its eastmost light. Its three lancets bear three large circular framed pictures running across, regardless of mullions, from edge to edge of the embrasure. Below these is a fourth circular frame, but containing no picture. The upper two and half of the third preserve their original glazing, while the under half of the lowest circle is newly glazed with an exact copy of the old design. The three scenes, each about a yard wide, depict (at the top) Christ carrying His Cross, then the Flagellation, and lastly and lowest the Crowning with Thorns. In this last, the attendants pressing the crown down upon His head, use crossed golden rods, a conventional feature we shall notice in the Frauenkirche in Munich, and indeed often in Germany. We should especially note the gorgeous circular frames which are edged, outside with light blue, within with gold, and the zone between filled with a circle of angels intent on the episode within. We shall see other work by this same

master in the choir of Ulm Cathedral, at Thann and at Laxenburg in Austria. The larger window at Ulm gave room for five circles, one above the other, across its four lancets, but here at Augsburg he has successfully adapted his design to a shorter light of only four lancets. This window was probably completed a little after 1397—a long march down the centuries after the clerestory Prophets.

Up in the tracery lights we see the Wise and Foolish Virgins, the former escorted by two angels. These ladies have their very human story treated more fully and considerately at Marburg, at St. Michael bei Leoben, and best of all at Friesach.

There is an early fourteenth-century window, entirely conventional in design, on the south side of the nave, close to the west front. The Gothic structure depicted thereon is magnificent in its slender graceful lines. The many small figures set about and within it are often stationed behind columns, even though the Interpenetrated period is still a long way off.

Last of all, we will inspect the window, said to be of 1486 and attributed by many to Hans Wild. It is in the north side nave aisle, second from the east. It has but two broad lancets, but up the centre of each runs an iron saddle bar. The Annunciation is shown on the left, the birth of Jesus on the right. In the former a nude infant follows the dove down the rays of light falling from God the Father upon Mary—a prediction of the event in the right lancet. We see this same imagery at Tamsweg and Friedersbach in Austria. The whole picture is enlivened by cherubs and angels throughout the Gothic architecture. But we miss the alternating of gold and silver pinnacles, so dear to Hans Wild's heart—they are all silvery. There is no doubt this glass shows his influence and was probably from his workshop, but in quality it falls below his undisputed *chefs d'œuvre* at Ulm, Munich and Tübingen. But this is no place to make fair judgments. The gorgeous Five Prophets up in the clerestory so dominate everything at Augsburg that one cannot arouse much enthusiasm for the later windows, fine as they would seem if seen away from such competition.

INGOLSTADT

TO that fine wall-encircled burg one must come to see late Gothic glass at the point of its highest development in the windows of the Pfarrkirche, where also is installed as attractive Renaissance glass as Germany can show. This church will prove the apotheosis of the brilliant illumination then demanded for a church interior, which we may or may not approve !

There are no transepts, which makes the roomy interior seem even larger than it really is. The lofty clerestory lights all around are wide, while there are five-lanceted embrasures in each of the shallow recessed chapels below. The upper two-thirds of the clerestory windows are glazed in white, which nearly drowns the colour below in a flood of untinted light. Fortunately the easternmost embrasure is entirely done in colour. All those upper windows have four lancets, each containing a single figure so completely filling the space as only to leave room above for rather sketchy canopies marking the transition from Gothic to Renaissance. These clerestory gentry range from 1497 to 1511, and all stand before blue damask except two pairs, one with typical sixteenth-century distant landscape, and the other with light brown damask. Right in their midst the eastmost window is dated 1527, displaying the absolute best that German Renaissance can produce. All four lancets of this brilliant light are devoted to the Annunciation of the Virgin. The central pair of mullions are twice as thick as the side ones, but nevertheless do not distract our attention from the story, which ignores them as much as we should. The Virgin in a deep blue robe with finely draped folds is reverently listening with bowed head to a white-robed angel, whose green-lined cloak does not conceal his wings of mulberry, white and blue. A frame of white blossoms with golden centres against green leaves encircles the two figures. Within it, upon a fleecy background of blue-grey clouds, are also numerous cherubs, three of

them holding the floating ends of the Virgin's cloak, while five perform the same service for the angels.

This circular picture is poised slightly above the window's middle, and so lends graceful balance to the whole composition. Furthermore, it is only in the central portion that the tints are light, leaving primitive reds and blues of the damask backgrounds behind white Renaissance architecture above and below to provide the contrast needed to throw into bold relief this winsome picture. Note that the only green used is dull of tone—in the leaves composing the frame. One would have expected more and lighter green in German work of that time. Most judicious are the touches of gold in Mary's halo. Heraldry, ribbons, garlands, etc., serve to enliven the whole colour scheme. Below in the classical predella kneel two distinguished donors, Herzogen Ludwig and Wilhelm—excellent portraits both, as is proved by contemporary documents.

Another chance is given to study the pleasing garlands in which the Renaissance men excelled. In a chapel just east of the north door they are used to decorate architecture, frequently against a damask of blue or other tint. These garlands are here and there brightened with touches of red, mulberry, etc.

The seventh window from the west of the north wall teaches us that a figure looking like a plump *l* of written script was sometimes used instead of the number 4, for so it is written in the date 1497.

We have been fairly outspoken in our criticism of the excessive use of white panes, because diluting nearby colour; but one must admit that the mediæval Germans had a masterful way of piecing the latter on to the former. Study these oberteil here and you will agree that they are gracefully handled. Take for example that in one of the north side chapels, where an urn tops off the colour design below—undeniably neat!—also observe how the haloes above the head of Christ and of Mary complete their oberteil against the white glass.

Lovers of fine altar-pieces will linger to admire the great triptych above the High Altar, whose large central panel is flanked with still smaller ones in each of the triptych's extended wings.

It is noticeable that in Germany monuments to men

killed in battle during the World War are oftener placed inside churches or cathedrals than out-of-doors, as is the custom in other countries engaged in that dreadful struggle. By observing these memorials the touring foreigner will be led to conclude that Bavaria sustained heavier losses than almost any other German province. Here in the Pfarrkirche such a monument records that over 450 men of Ingoldstadt lost their lives in battle—a gruesome total for so small a place.

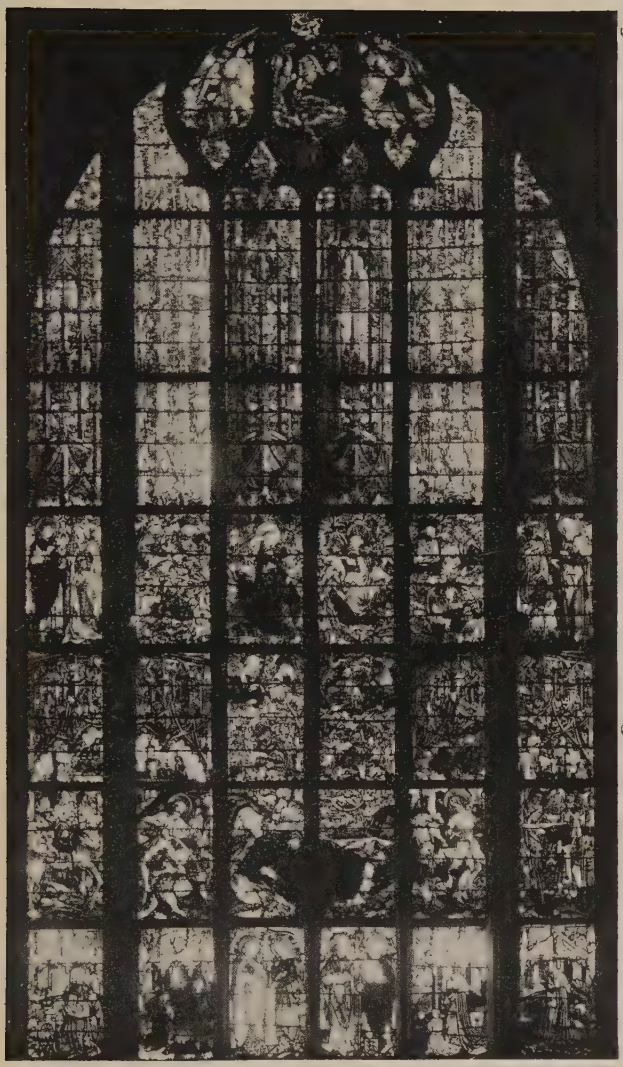
NUREMBURG

"ONCE upon a time" is surely the way to commence a tale concerning this Capital of Toyland, purveyor of happiness to countless children in many lands. And we have good and sufficient reason for adding ancient flavour to our opening phrases anent the mediæval windows of this town so jealously preserving its old-world aspect. And what a quantity—four churches within the frowning battlements, and one dainty chapel without, plus the unusual treat of a mediæval home whose windows were brightened three centuries ago, when the then ancestor of to-day's Tucher family, bearing the same name, adorned in like manner both St. Sebald's and St. Lawrence's sanctuaries with windows notable even among the distinguished company of their fellows.

Not only is Nuremburg's fifteenth-century glass both fine and plentiful, but so also are its Renaissance panels of the succeeding century—indeed, adequately to study the latter, a period so scantily equipped as is Germany's, one must visit Nuremburg.

Besides, this picturesque and comfortable city affords so admirable a centre for stained glass rambles to nearby points as to rank it higher still in the esteem of serious glass-pilgrims like ourselves. In this regard it deserves classification with Strasburg, Munich, Cologne, Frankfurt and Vienna, all noteworthy centres for our studies.

Setting out therefore with the pleasing anticipation of an art lover plunging headlong into the Middle Ages, they are promptly made real for us by the battlemented gateway piercing the ancient walls that confront us, whether disembarking at the railroad station or quitting its adjacent hotels. First of all we visit the Lorenzkirche, but a short walk beyond the gateway, inside the busy city. Even so short a stroll suffices to demonstrate how generally its modern edifices conform to the mediæval type of Nuremburg architecture, thereby preserving the city's



NUREMBURG, LORENZKIRCHE, VOLKAMERFENSTER

Fifteenth-century. A typical window of Hans Wild, considered greatest German glazier of his time. Gothic in its fullest elaboration. His slender pinnacles are golden in one lancet, and silver in the next. Here is a Tree of Jesse, the vine rising from his breast. Below are kneeling donors, so common a feature in medieval glass.

old-world flavour. Would that other historic cities had shown equally good taste, and combined respect for inherited beauty with modern requirements!

A critic of St. Lawrence's church would probably call it a barn of a structure, because it lacks transepts and is of about the same width throughout, the choir as well as the nave. You would find the same fault at St. Sebald's, but in both places you must admire the glass, and that is what we have come to see. Looking eastward on entering the Lorenzkirche nave one sees far off at the end of the apse three great coloured windows below, topped by another large one of colour above, between two of white glass.

But closer acquaintance with the choir reveals that it has more than a dozen coloured windows whose six ample lancets afford scope for the genius of many glaziers, beginning with the fifteenth century and running down to the opening of the seventeenth. The upper choir windows are taller than those of the nave.

Perhaps the chiefest glory is that from the hand of Hans Wild, second on the right of the centre, the so-called Volkamer window of 1493. Many Germans consider that Wild marks high tide in our craft. He is essentially Late Gothic. This appears not only from the elaborate architecture used in canopies, frames, transoms and at window tops, but also in such intimate touches as small animals, foliage, etc., that enrich his pictures. We have already seen that he likes to alternate gold and silver canopies. Here he alternates his canopies by pairs, two gold, two silver, etc. Frankly, we wish that he had not done it, if only because it attracts attention to the depicted stonework, which should be decorously subordinated to the picture it frames. Wild liked heavily damasked backgrounds, and used them skilfully, as we shall see here in his great delineation of a Tree of Jesse. Jesse, in golden-brown robe edged with ermine, lies flat on his back, the vine sprouting from his breast, and not from the loins as generally shown elsewhere. Upon the vine and within its convolutions are his descendants, and not the Biblical scenes earlier preferred in Germany. There are, however, scenes introduced in the four outer lancets, so everybody's taste should be satisfied.

Next on the south (right) is the Schlüsselfeder window,

late Renaissance. In the upper part the four beasts of the Apocalypse appear with the Wine Press. Next to the right comes a modern glorification of Kaiser Wilhelm the First, upon which we will spare comment! Next and last on the south side is Sixt Tucher's gift, differing from all its neighbours (except that almost opposite) by reserving its colour for the wide border surrounding the field of roundels at the centre. This device to shed more light upon the front of the altar will be remarked in many churches throughout Gothic times, and indeed the Renaissance. The rich red of the border throws out in bold relief the donor (kneeling in the lower corner), many heraldic shields and Renaissance details all confirming the date twice repeated of 1601.

The window just east of the opposite one is similar, doubtless for the same purpose of front-lighting the altar, but is less fine than Tucher's gift. Thanks to its background, it is as blue as Tucher's is red. Next to this light on the north side is a collection of early Biblical stories which will interest some of us more than the famous Volkamer Jesse. At least the writer must confess a preference for it. It has but little canopy work, and what there is runs up and down the outside lancets, which in all these choir embrasures are narrower than the four central ones, and serves as border for them. The *naïveté* of the small brown-skinned folk (not white, as in its neighbour) enacting these episodes is delightful. Also the tiny white labels lend a graceful note. Sometimes a scene runs across two panels; for example, down to the left two gentlemen are bearing home an enormous bunch of Eschol grapes slung on a pole between them, to demonstrate what the Promised Land could promise Israel. Israel was not hard to please, for the grapes are green! Even the most illiterate and untutored in Biblical lore must understand that just above is the Crossing of the Red Sea, because the sea is red—could anything be simpler? Next this Old Testament bibelfenster comes a New Testament one, telling the tragic story of Passion Week, ending at the top in a larger scale Crucifixion, while next it is one with the triumphs of the Transfiguration. In both these windows the figures are very light in tint, almost white, and frequently so is the clothing.

We end our stroll round the choir at the central light

and its companion to the right. In the centre is commemorated Emperor Frederic III and his Queen, and of course its donors are respectfully approving the picture. On the right-hand neighbour are grouped saints and Fathers of the Church. The composition here includes much Gothic architecture in the central portion—elaborate, with silver canopies ceiled in red and groined with gold, the colour contrast of inside with outside very effective. Nobody ever did this sort of thing better than the late fourteenth-century German.

The central window of the clerestory is fine in colour. All the other clerestory lights are white, enlivened by sundry coloured panels, drawn, however, to so small a scale as to be ineffective at such an elevation. They were doubtless brought from another church, where they were nearer the observer's eye.

On our way back through the nave we shall observe pairs of rows of coloured panels cutting the lower half of certain embrasures, which are filled in above with white roundels. The two panels are generally connected by a flattened arch above, silver alternating with gold, while below are heraldic blazons. Perhaps the best nave glass is in the Schmiedmeierkapelle, the first on the right.

Standing in the nave and facing west we shall see one of the most interesting rose windows in Germany, and of a construction found nowhere else. Perhaps we should give it its German name, radfenster or wheel window, for it is more of a wheel than a rose. Anyone who has seen these great circles of colour in Spain has learned to differentiate between a wheel and a rose, so distinctly does each mark a new stage there in the forward march of large, round windows. A certain wheel window in St. Peter's, just outside the walls of Avila, has the spokes of its wheel provided by columns which cannot radiate straight from the centre because slightly longer than the radius. For this reason they swerve, and always to the right. Now here is a strange fact : if you look steadily at this window for a couple of minutes this swerving of the columns begins to produce a revolving motion of the wheel. Was that construction deliberately intended to effect that purpose ? —quien sabe ? Let us bring that thought back with us to the Lorenzkirche's western window. It is the only one in Germany whose radiating lines differ markedly in

length, half of them starting from the centre but not reaching the circumference, half starting from the border without reaching the centre. And they alternate in such a manner that if one looks steadily for a time at this pattern the same rotary motion seems to begin as at Avila. The structures of the two windows are widely different, but the same rotary motion, the same seeming animation of the inanimate, develops in both cases—an odd coincidence. On one of the west side upper windows of Strasburg Cathedral's south transept is painted a pattern strangely like the construction of this Lorenzkirche western wheel, but of earlier date. It is only a pattern on glass, and not a matter of stone mullions as at Nuremburg. No German writer comments on this coincidence of design, but we respectfully submit the suggestion that the Nuremburg architect or glazier (or both) knew of the earlier Strasburg pattern. Here the windmill arms, both long and short ones, are glazed in green and yellow. There are touches of red at the core and of blue out at the circumference.

On our way from the Lorenzkirche to the more important church of St. Sebald's we must stop at the Liebfrauenkirche, situated on the right side of the Market Place. It is very much smaller and shorter than the other two churches, and consists of a square-bodied nave, off which juts a modest apse to the eastward. It was once a famous repository of early Renaissance glazing, but alas! the restorer has been much too efficient. The central of the tall three-lanceted apse lights is dated 1519, and the next to the north 1559; but notwithstanding that late dating they still show Gothic architecture, and their spirit reveals no leaning toward the Renaissance then so full-blown in other European countries. Also they exemplify German love of swinging one large design across all the lancets at some point of the composition, leaving the rest broken up into small panels. The German love of infinite detail in composition is well exemplified in the upper parts of all these lights. The left window represents the seven corporeal works of Charity, and the right one its seven spiritual acts. The small chapel of Christ's Heart adjoins the apse on the north. One enters by a small door and finds three windows, one of four lancets and the others of two. All are filled with rich heraldry—eighteen shields.

NUREMBURG, LORENZKIRCHE. FIFTEENTH CENTURY WINDOWS OF CHOIR

Lower range of windows are in deep colour. but sufficient illumination is ensured by uncoloured glazing above.

The arms of the Tuchers, patrons of our craft, are three times repeated here.

The westmost windows on both sides of the shallow nave are dated 1615 up in the middle ; but here, as in the apse, the restorer has done his best (or worst ?) to bring old panes up to date. It would seem that St. Catherine and St. Jerome in the Michaelskapelle up in the organ loft to the west and St. John and St. Andrew in the first left-hand nave window belong together. The Tucher coat-of-arms several times displayed reveal that this glass-loving family was as generous here as in the two larger churches.

St. Sebald's is one of those rare double-apsed churches of which Nevers Cathedral is so well-balanced an example. Here, however, the western apse is but a modest chapel, and much less important than its full-bowed, lofty and luminous sister to the east. Its eastern choir is of slightly loftier construction than the nave, and here, as at the Lorenzkirche, there are no transepts. The lighter stone of the walls does not throw out the stained glass so well as the mellower brown sandstone at the Lorenzkirche.

Along the white nave windows are set coloured panels in irregular fashion, whose tones are sadly diluted by excessive lighting. If you disapprove of this criticism stop before the small window above the westmost entrance in the south wall. This embrasure, completely filled with coloured panes, positively glows with undiluted warmth that puts its nave neighbours to pallid shame. Its red and white columns above, and green ones below between the donors, reminds one of Arezzo's brilliant marbles on Guglielmo de Marcillat's matchless glass.

But it is to the choir that we shall soon repair, there to settle down for leisurely enjoyment of sixteen splendid lights. Perhaps some alliterative soul will name them the Sweet Sixteen, but their coloration is too strong to suit that adjective. First of all, let us comment that if we glass pilgrims had our way we would doubtless agree to bring the ceiling half-way down the embrasures, so as to mask the field of white roundels that fill their upper half, and dilute the warm colour below. And why not ? Did they not raise the floor of a whole story at Riom in southern France, thus bringing it up to the bottom of sundry stately fifteenth-century canopied personages ! If a floor can rise, why cannot a ceiling descend ? But

permission to make this modest structural change may be delayed, so let us in the meantime look about. And that is just what we must do—look about us, for we are stationed at the centre of a great bower of glowing colour. All the embrasures have four lancets, the central mullion being thicker than those on either side. At the Lorenzkirche, where we had six lancets, it was the outside pair of mullions that were the thicker; it would seem to be a Nuremburg practice to vary the strength of mullions within the same embrasure.

The church authorities began brightening their windows on the north side of the choir, and that portion of the glazing dates from the fourteenth century. It varies noticeably in excellence, the third and fourth from the west being as crude as some of Barcelona's windows. In the second from the west we find the same type of white zigzag-bordered late medallions seen in the lower church at Assisi, which is not surprising, since Germans worked there. The fourth from the west is noteworthy for its Crucifixion scene running across the top of all four lancets, the yellow crosses standing out boldly against a rich red, while the bodies here are flesh coloured. Just north of the central eastmost light is one of the fifteenth century with canopies of alternately silver and gold. They suggest Hans Wild, and so do the puckering folds of the garments. The central one is dated MCCCCCXIIII, and its right-hand neighbour 1515, and the next one MDXV. The first or central one is the famous Maximilianfenster, which with its two cousins to the right, respectively the Markgrafenfenster (1515) and the Pfinzingfenster (MDXV), are the best of all. Kaiser Maximilian gave the one named after him, but there is some dispute as to whether Melchior Pfinzing was its glazier or whether Veit Hirsvogel did the whole trio. We incline to the latter opinion. With Maximilian is shown his first wife Mary of Burgundy (died 1482), his eldest son Philip the Fair (or le Bel, as the French have it), and Joan of Castille, the Mad Queen Joan, who so mourned her husband's beauty that she carried his corpse about with her after his death. These portraits, together with a display of heraldry drawn to a large scale, remind us of sundry fine windows of that time in Flanders. The simulated stone-work on the Markgrafenfenster is so soft in its greys, and so subordinated to the twelve

personages that mount its two central lancets in pairs, as to make this window an agreeable exception to the usual excess of classical canopy that came in with the Renaissance. For example, glance at the next to the right, the Pfinzingfenster, with its oppressive display of heavy arches and donors. The Markgrafenfenster leaves a slaty-blue memory, reminiscent of a pigeon's breast. In the other, the edifice is vastly more important, whether in light grey below or brown and gold above, than are the erect saints and kneeling donors that inhabit it. Still, one must grant a certain stateliness to this design. Notice that the backgrounds of this Renaissance trio are uncoloured—something distinctly German.

Florid and intensive as is the colouring on the north side, even thicker in tone are the first, third (Pfinzingfenster), fourth, fifth and sixth to the right of the eastmost, over on the south side. One should be careful in making this comment, for on a bright day glass on the furthest side from the sun always shows thicker in tone than it really is, just as the sunny side glass looks too thin in tint ; but I struck rainy weather at Nuremburg, so the lighting was the same all round the church, which meant that comparisons of tones could safely be made.

Next on the south comes a normal type of early German Renaissance, but strangely enough it has a Gothic canopy running across, the left half gold and the right one silver. Here again is the Hans Wild touch, as is also the flowering into lilies of silver, but not of golden pinnacles. The second from the west, south side, dated 1641, has a rich red border, enclosing white roundels, suggesting the Tucher window at the Lorenzkirche, though not so fine. But we must not wander further into detail, much as this gallery of glass tempts us.

We began by complaining of the contrast between uncoloured roundels filling the upper half of the embrasures with the strong colours of the lower half. Let us close by admitting how deftly these lower halves are finished against the white fields, something in which Germans were very successful. During both Gothic epochs these oberteil are pointed and generally edged by a golden line, as here. When the Renaissance arrives they are topped off with a small vase or some other decorative detail such as garlands, etc., in which that neo-classical school rejoiced.

It is perhaps indecorous to include reference to glass in the charming home of Baron Tucher, but possibly that historic family will pardon what was really an unintentional intrusion. It was all because a German taxi-driver, finding me a student of things artistic, became interested in my quest. He drove me up to a house, climbed off the box and explained my hobby to a smiling servant, who obligingly invited me indoors and showed me about. It was only upon my departure that he remarked it was unusual to display the old windows, and only possible because the family was away! However, stolen fruit is admittedly sweet, even if unintentionally stolen, so here follows a brief note upon a commodious dining-room at the top and back of the house. The walls are hung about with 1515 millefleurs tapestry, supplementing fine old oak panels in linenfold pattern. The four large window spaces are adorned with gold-and-stain sixteenth-century panels, eight in all, two topping each window. They are similar in type to those at Chantilly, near Paris. We have here the Labours of Hercules, said to be designed by Albrecht Dürer and glazed by Hirsvogel. Then follow Jupiter and Ganymede, Apollo, Mars, Hercules and the Shirt of Nessus, Cerberus with three heads, Dejanira, Anteus, etc. The charming softness of the silvery greys, soft pinks, with touches of gold are most appropriate for such an intimate setting. Downstairs by the entrance is a stronger coloured light, small but undiluted by white panes, welcoming the home-comer, a benediction to parting guests. We must apologize for this intrusion, but decline to regret it!

And now for a drive through the streets of Nuremburg, fascinating by reason of their preservation of ancient architectural effects, embalming the mediæval spirit in modern house fronts—on and on until we emerge through the Ludwigstor, another of the city's ancient gateways. But even outside the walls we are still within the city, so widely has Nuremburg spread in every direction. The street we must follow is called the Rothenburgerstrasse, because it leads toward that town, which we shall visit when our Nuremburg stay is ended. Half a mile out this street one comes on a cemetery on the right side of the way. Within it stands the Rochuskapelle or, as some call it, the Imhofskirche. Its dimensions are about 25 feet wide by

45 feet in length. Its eleven modest windows were all glazed by Veit Hirsvogel the Elder, and show his mark—an H with a small v connecting the two vertical lines. They are three times dated 1520. The Renaissance can show no more graceful or agreeable glazing of a small interior anywhere in Germany. Of course we have now the rounded arch which the dating demands, and the arches are convincingly ample. Sometimes these unobtrusive canopies are of deep orange-yellow, sometimes of grey. The figures they house are richly but decorously treated. Half the embrasures have the coloured panels across their middles, and half have them across the top. There is just enough difference between their treatment and placing to prevent monotony. The uncoloured panes are roundels.

The six brothers of Conrad Imhof von den Erben, deceased in 1519, erected this chapel in his honour during the two years following his death. We are indebted for the pleasure our visit yields us to six brothers of a united family, and to the oldest member of a talented one. It might well be called the Chapel of Brotherly Love !

But this dainty chapel has a rival in St. Martha's church, hard by the Königstor, by which one enters the city from the railway station. The opened west door shows us a glorious wealth of fifteenth-century colour, assembled at the east end—five windows completely filled with it. Three form the apse's end, with one on either side in the east wall of the small nave. The further we go eastward the better are we pleased. The apse will prove deeper than we thought, and at its east end we will find five, not three, windows as we thought on entering. Also there is another one, on the south side of the apse, with a terrifying whale gaping his white jaws to eject his Jonah. Furthermore, turning, we observe along three small clerestory lights of the nave south wall a row of brightly hued saints. That makes a total of eleven windows, a respectable lot for so small a church. While the Rochuskapelle has the same number, its Renaissance panels do not fill the whole embrasures as do the Gothic ones at St. Martha's. A study of this Gothic glass brings the conclusion that the apse glass just left of the centre is older than its neighbours, because of the early six-sided medallions which in five tiers, three abreast, mount the

former window. As usual, the best was allotted to the central light. Most important of its six tiers of scenes, all under late fifteenth-century arches, is the Last Supper, third from the bottom. Christ is alone in the central panel with gold cup and wafer, the disciples grouped in the flanking lancets, while the white table-cloth serves to tie all the panels into one picture. The dates 1578 and 1613 in the window to the right are of later insertion, for the glass is clearly fifteenth century.

MARKTERLBACH

AN uncommonly attractive day of motoring awaits the glass pilgrim just outside Nuremburg to the north-west. He will see really fine fourteenth and fifteenth-century windows at Rothenburg ob der Tauber. They will linger in his memory as illuminated capitals upon pages torn out of German mediæval history, for thus may one describe the impression created by that picturesque town, whether viewed from without its complete circuit walls or within. He will also see at Ansbach glass memorials of the Knights of the Swan, either on the way from Nuremburg to Rothenburg, or on the way back, if perchance he started his trip by visiting Markterlbach.

If one sallies forth from Nuremburg with any but a local chauffeur, then go first to Markterlbach and return from Rothenburg via Ansbach. This advice has a reason, because an inquirer on his way gets clearer answers if headed toward the well-known Rothenburg than he seeking the hamlet of Markterlbach. Every peasant knows the way to Rothenburg, while many never heard of Markterlbach, as the writer learned to his dismay and delay! The way back, through Ansbach to Nuremburg, is a highway and easy to follow, while the Markterlbach-Rothenburg trip is distractingly cross-country, with many devious and misleading turns. A local driver will know his way, no matter which order of sight-seeing you select; but we will assume that yours is not a local man, and therefore we will send you first to Markterlbach.

So much being decided, set out through the Ludwigstor, an imposing mediæval gateway, and follow the northerly road leading to Rothenburg, which is conveniently named the Rothenburgerstrasse. Presently we let the highway leave us to the left and continue on by the main road toward Wurzburg until we reach the ancient gateway of Markterlbach, around which the highway swerves with modern contempt for obsolete obstacles. This particular exit from

Nuremburg will be familiar to those who already went out through the Ludwigstor to visit, a kilometre further on, that Renaissance glass shrine, the Rochuskapelle. Perhaps if one's stay in Nuremburg is limited, that chapel will be crowded into the day devoted to Markterlbach, Rothenburg and Ansbach. If so, it will mean no extra travelling, for the little chapel is right on our way.

Once arrived at Markterlbach we will find but little glass, but that little very good, even for so admirable a period as the last half of the fourteenth century. Indeed, it will be strangely reminiscent of the best windows at Nieder Haslach, which is saying a good deal.

It is confined to the three modest-sized three-lancet lights at the east end of the chancel. We shall probably prefer the northerly one, because of its interesting space composition. Also its colour is of the best, with imagination shown in its selection. For example, Christ, in red robe lined with olive-green against blue damask, enclosed within a golden ovoid frame, is seated at the centre upon one up-curved red and yellow rainbow, with His feet resting upon another one! Surely the glazier of this is none other than he of a certain choir window in the Frauenkirche back in Nuremburg. Of course we find plenty of red and olive-green. There is likewise a goodly amount of strong yellow, all leaded in separately. There is but little room for canopies, so fully occupied is the whole surface with figures kneeling or seated or actively erect. In this and the eastern light such architecture as appears is half golden and half silver, but more pleasingly alternated than the famous Hans Wild contrived a century later. The coloured panes mount only half-way up the embrasures, but are finished off suitably against the white panes above. The easterly light seems a little later than its flanking partners. Its architecture shows touches of mulberry, also the bodies of its personages (under taller canopies than those to right and left) are of a deeper flesh colour than in its neighbours. Good taste appears in alternating red backgrounds for the pinnacles to right and left, with blue for the central one.

On our way out we will notice the two tiers of galleries, one above the other, strange for so small a church.

ROTHENBURG OB DER TAUBER

"WHAT a perfect Movie town!" exclaims a voice. It is hardly necessary to turn the head to know that this super-superlative comes from a denizen of Hollywood or some other capital of Filmland, home of the moving picture drama. Yes, that is just what Rothenburg is—if you mean that any and every bit of it affords a mediæval background against which to stage dramas of the past. The streets and their houses are as picturesque as any scenic artist could devise. The square at the heart of the town is large enough for ampler episodes of pageantry, and yet not too large. So compact is Rothenburg within its girdle of walls that the outermost houses are almost crowded against the ramparts, so the camera-man would have frequent points of vantage from which to record ancient defenders scurrying along the platform which runs below the portholes of the walls provided for the discharge of arquebuses or other implements of archery, or even for culverins. Then, too, the doubly defended gateways equipped with drawbridge and portcullis, piercing not only the inner walls, but also the outer curtain of ramparts, all is most apt and proper for photographing the state entrance of a potentate, or if need be a hurly-burly attack by besiegers armed with scaling ladders, battering rams or other devices for visiting a mediæval fortification without the approval of its inhabitants.

The Rothenburgers themselves have long appreciated the scenic advantages of their town, and on Whit Monday of every year local actors perform "Der Meistertrunk," showing scenes taken from the town's early history.

Speaking of the inhabitants reminds the writer that his first impressions, gleaned from strolls through these old-world streets, was that here was a town given over to outsiders, and with no inhabitants of its own, so full was every nook and corner of obvious tourists of well-known types.

It was as though Rothenburg was staging some sort of a world fair, for the crowds were made up of the folk always seen at those monster shows. It is fair to suppose that a place like Atlantic City has local inhabitants, but they are not the people one sees on the Board Walk. So it is at Rothenburg—inside it is full of outsiders.

But we must be more orderly in assorting our impressions of this much-visited town. First let us approach it from the outside with sight-seeing decorum. Thus we shall observe that it belongs in the same class with Carcassone, or Mont St. Michel, or Avila, or Orvieto—a city apart from modern life, a translation complete from Ye Olden Dayes. So completely mediæval will the stout ramparts seem as we reach the outermost postern, that one expects a challenge to ring out from the battlemented top above—at least a trumpet call. But no, the gate stands open to all and sundry. The more the merrier, say the honest burghers within, all profiting from the steady stream of tourists constantly arriving. Perhaps the best way to retain the old-world impression received outside the postern is promptly to climb to the platform running around inside the walls, and thus make a circuit of the compact little burg, undisturbed by throngs of modern sightseers in the streets below. Such a walk about the walls had best be taken toward the left, which direction yields charming prospects down into the dip where runs the river Tauber, above which the town is perched. These outward views will be varied by occasional crosswise vistas down into the streets or upon homely scenes in tiny backyards snuggled against the foot of the walls.

By the time we descend into the picturesque streets our mental timepiece will have been turned back to the Middle Ages, and so completely readjusted that the fellow-moderns walking about will hardly register.

Our especial business will call us to the Jakobskirche or St. James's Church, where three lofty lights in the chancel demand our attention. Upon my arrival the church was empty, so I spread out upon a convenient bench all such necessary paraphernalia as note-books, guides, opera-glasses, etc., and proceeded comfortably to take in the treat awaiting me. Nothing could have been better—no glare, no rain, no tourists, no over-helpful Sacristan. All went well for half an hour, when my joy was suddenly

interrupted by that of two other people. A wedding was to be solemnized, so I was politely bowed out, with nothing more artistic to engage my immediate attention than luncheon. Fortunately it proved an excellent one, so all was well. By the time it had been consumed the wedding party had departed, the coast, or rather the chancel, was clear, and my glass enjoyment thereafter undisturbed. By the way, the bride was pretty, but the bridegroom plain, so I had my revenge on her.

The three windows are so large that quantity as well as quality both repay our visit here. The general effect of all is decidedly harmonious, and yet the scheme of their composition differs materially. So rich, however, is the colour throughout that one does not at first notice that there is quite a stretch of years covered by the three windows. If certain German writers are to be believed, some of the work is as late as 1420, while others date it back to the middle of the fourteenth century. Now here is a pleasing puzzle for our glass pilgrim. Gentle reader, what do you think about the dating? and upon what do you base your conclusions? Here follows some observations which you may accept or reject. The most easterly light has its four lancets treated separately, with respectful recognition of the mullions dividing them. Here, then, we have an earlier method than in the two flanking embrasures (of only three lancets) where arches of middle Gothic (in the left one) and late Gothic (in the right) serve at more than one level to tie together all the pictures horizontally, quite regardless of the mullions. Again, the central window has peaked, early canopies occupying the two side lancets so as to form a broad border for the inner pair. No such border effect is attempted in its two side partners. The two foregoing comments would seem to mark the easterly light as the earliest. Then, as between the other two, the left-hand one, with mosaic background for its late medallion-framed scenes, should come chronologically between the eastmost and the southerly one. It may well be, as some claim, that its southerly sister dates (because of its resemblance to a Straubing window) from about 1420, but if so, then the northerly one must go back to 1400, and the central to at least half of a century before that date.

The colour treatment, too, though harmonious through-

out, differs markedly. The central or earliest of the trio has, as might be expected, much dark green and red. The northerly light, chiefly devoted to the story of Mary, has its five wide medallion scenes framed alternately in gold and silver, all against an external background of red roundels filled in with blue. This colour scheme clearly differs from the central light, and is best seen in the morning.

Note that the three lancets are here tied together, more by the width of the medallion pictures than by the horizontal sweep of arches we are about to remark in the southerly light.

In this, the third embrasure, is the best as well as the latest work. The Gothic still persists, for Gothic lasted longer in Germany than elsewhere in Europe—it persists, and yet some of its arches are distinctly Renaissance in their roundness. Particularly felicitous is the Crucifixion scene, almost at the bottom of the window, broad and high, with many small figures grovelling at the foot of the Cross and swarming up throughout the architecture behind the green-ceiled canopy. Numerous small angels fly about, many carrying babes, supported on green, red or brown wings. Just to prove to you, gentle reader, how minutely careful is the leadwork of this picture, try to find with your opera-glass a tiny Crucifix up-borne by two flying angels, which is inserted in the window between the larger Crucifixion below and the Throne of the Father above. It will not be easy to discover, because it is so very small, but the search will convince you of the infinite pains which the glazier was willing to incur to complete his story.

One of the greatest charms of this window, and indeed of all Interpenetrated German glass, is the much peopled architecture. Every nook and corner is crowded with little folk deeply interested (as was obviously the glazier) in the story it tells. Note, for instance, the two big angels with red bodices and white skirts seated sideways on the very top of the stonework, resting their brown wings! Also many local features are introduced, as, for example, where the Israelites are gathering Manna and catching loaves of bread dropping from Heaven plus an occasional pretzel. Another pleasing detail is afforded by the gold lettered black scrolls issuing from the mouths of certain saints in the eastmost light, much as phrases were similarly

depicted in English eighteenth-century coloured prints. By the way, the background of the two central lancets of this window is made of alternate red and blue squares, a French combination, but the green of the costumes speaks German.

The elaborately carved altar-piece with extended wings masks some of the lower panels of these tall lights, but we can pass behind it and continue our inspection at close range. Here we will discover a piece of mediæval trickery. At the lower left-hand corner of the central light is a kneeling donor facing his coat-of-arms in the right-hand corner, but it is obvious he was glazed a full century later than the panels above him. If further proof of his perfidy is needed, we have only to look at the bottom of the right-hand embrasure to find the two older panels shifted thither from the central light to make room for him and his heraldic visiting card. He wishes to leave the impression that he was the donor of the window, but he does not deceive us! The most charitable interpretation is that long after the central window's insertion this noble knight paid for its restoration. In this amiable frame of mind we will withdraw from the Jakobskirche and mingle with the tourist throngs outside. After finding our motor-car we will sally forth from Rothenburg, reducing thereby its total of tourists, which is a parting act of kindliness.

ANSBACH

MIDWAY between Nuremberg and Rothenburg ob der Tauber, 44 kilometres from the former and 34 from the latter, lies the small town of Ansbach. Right on its main street and therefore easy to find is the Gumbertuskirche. The choir is entirely separated from the church proper by a partition, and into the former we must penetrate to see some old glass of the fifteenth and sixteenth century. It served as the chapel of an ancient order of chivalry called the Swan, so is now known as " Schwanenordensritterkapelle," a formidable name for so modest an edifice. Not only do some of the nine tall windows bear their coats-of-arms, but also others adorn the walls, while below are several tombs of the Knights of this order. The embrasures all have four lancets except the central east one, which has five, and we must face eastwardly to inspect the four which contain old glazing.

The eastmost light has seven panels, each inhabited by a single coloured figure, all good but not unusual in type. The treatment of the other three lights is uniform—along the lower part runs a series of four kneeling donors, each backed by a banner on a tall staff, each with his helmet on the ground before him. The execution of these figures is excellent, but unnecessarily monotonous, almost as if the same cartoons had been used throughout with different colouring. Perhaps this was intentional, because of some feeling that equality of comradeship demanded that no one be portrayed in better or different fashion from his fellows.

Baedeker would have us stop at Heilsbronn, 17 kilometres from Ansbach, on the way to Nuremburg, for he speaks of " memorials of the Hohenzollerns and the Franconian Knights and glass." The sentence is correct except for the two last words, for there is no old glass. The tombs are really fine, but the glass pilgrim will be

baulked of his expected prey. For those who " collect " Hohenzollern and Franconian Knights we will add that the church is off the main street of the town, about one hundred yards to the right as one goes from Ansbach toward Nuremburg.

REGENSBURG (RATISBON)

THERE is a pretty story told of a child who was seeing ancient stained glass windows for the first time. As he stood gazing at them with rapt interest the great organ began to play—and the child thought the music came from the windows! Nor is this tale so fanciful as might appear. The writer experienced precisely the same sensation one Sunday morning in the old cathedral of Regensburg, or, as the English call it, Ratisbon. The vast interior was packed to the doors, every seat taken and the other parts crowded with worshippers patiently standing. The singing of the choir was glorious—German choral music at its best. And the deep rich tones of the fourteenth-century glass filling all the easterly embrasures satisfied the senses as fully as did the music. We drank in harmony both through eyes and ears, nor distinguished just where one sense ceased and the other began. So complete was the harmony between the two that it seemed impossible to distinguish where the singing tones joined their twins of the windows. And why should it not be so? Science tells us that waves of light and waves of sound differ in little else than length. But if these differences of length become composed, is it not reasonable that their merger may yield a duplex harmony of the senses registering them? Be that as it may, and explain it as you will, that morning the Regensburg choir and its glass sang together as did the stars of the morning in the book of Job.

This experience will explain the deep impression left on the writer by the early glazed glories of that cathedral, to him the most completely satisfying in all Germany. Nor is this a small saying, as many can testify who have gazed upon the early glass at Erfurt or Strasburg or Cologne, to cite but three of Germany's wealth of glass ensembles.

My first Sunday at Regensburg was a rainy one, so the coloured glow came evenly from all the embrasures

benignly throughout, and not glaringly here and dully there, as would have been the case had the sun shone. Nor was I hurried in my enjoyment as I sat in my place revelling in this double harmony, for a second choral service succeeded the first, and the later audience was as large as its predecessor. Greatly as the windows invited individual inspection, their harmony with the singing satisfied one so utterly that the passing of time but prolonged the spell, and one forgot the delay. From where I sat on the left of the centre aisle, and well back, one saw not only the glorious choir windows, but also those of the nave's south wall, while between gleamed a fourteenth-century pattern window in the south side apse chapel, its deep-hued saints confined to the lowest row lest they diminish the lighting. This north-easterly facing gives a perfect sweep of ancient glass. If one moves up to a front pew it will include the glorious south transept end. But this southerly aspect has a drawback, for it reveals the modern work in the east clerestory of that transept. It is a pity we cannot exchange it for the similar lights in the north transept whose glass is old, for thus no modern note would intrude. Of course the view par excellence is that due east into the deep choir, and the nearer we approach the better it becomes, for thus will glimpses of the high stationed side windows be added to the glowing picture.

Finally, toward noon the great Minster slowly emptied of its devout throngs, and then began the joy of passing in review the windows' panoply of tint and tone, of spelling out their histories, of seeking the intimate reason for their charm. Instinctively one pressed forward first into the choir, one of the chief glories of German fourteenth-century glazing. Our instinct was right, for here is Regensburg's best glass.

Along the sides of the choir the glass is very high up, for there the triforium is not pierced, and only the great clerestory lights are glazed. As much genius and skill are there employed as if their glorious pictures were to be observed from nearby, instead of only by craning one's neck. Even at the risk of a very stiff neck, settle down into a convenient choir-stall and elevate your gaze and your spirit at the same time.

The westmost pair are of four lancets, two tiers of single saints under canopies. The north side window is

strongly red, thanks to its backgrounds, and its opposite equally green for the same reason. Just east of these the four clerestory windows, the two on each side, are notably finer, indeed, so elaborate as to renew our regret at their altitude. The first pair of opposites originally had six lancets, but one side lancet is blocked up in each, so the picture had to be composed to fill the five remaining. Here, as in the next pair to the east, the story disregards the mullions completely and swings across the whole embrasure. Which is the most engaging of these four ?—it is difficult to make one's choice. First on the south we have the birth of Jesus, the Virgin lying on a light green manger, with Joseph in red cloak and cap, all against a dark blue ground, the border of red and gold, the angels in brown, and a six-pointed star of Bethlehem above, with a fine swing of golden lines throughout. This same star appears in the Adoration of the Magi exactly opposite.

Next to the east on the south side comes the death and coronation of the Virgin, and across from it the Resurrection. Both are amazing compositions, in a riot of early colour. Note how the dark blue inner background of each is brightened by tiny gold stars. Also the combination of soft olive-green and light blue is in noteworthy contrast with the primitive red, blue and yellow in other parts. What a palette this artist possessed ! In the Resurrection scene the host of resurrected below gaze upward where, against a dark blue sky starred with gold, and supported on each side by flying angels with rosy brown wings and red haloes, is God the Father, robed in greenish-blue within a white ovoid frame against a red ground. Here, as in the opposite picture, the tones are stronger above, growing lighter below. It is well to notice the peculiarly fluted frame above the Father and also about the Glory behind the Virgin opposite, for it will be seen elsewhere, and might well be the artistic signature of the glazier. We can see it at closer range in Ehingen on the Danube and in the Bessererkapelle at Ulm.

The splendid four-lanceted trio in clerestory above, in triforium, and in lights below, all stationed about the apse's east end, show tier upon tier of single figures and scenes, robust in colouring, and delightful in general effect. The tops of these lower windows are of peculiar construction. They are slightly recessed, and the hither side of the arch

is pointed. Draw closer and you will note that the window back of the arch is square at the top, and that its glazing fills out the whole square behind the pointed arch. From the nave the windows seem pointed, not square at the top.

And now with many a backward glance to the east and above us we will withdraw down the choir to the spacious transepts. Their east and west windows on either side of the crossing are modern, except the north-east one, which is peopled with tall single figures in early brownish canopies. The north transept end will not detain us long, for it is mostly blocked up except for a couple of lancets much restored. But turn toward the south end of the transepts —how delightfully lighted and beautifully balanced !—the smaller lights below and the great gallery of nine lancets above ! It will be hard to find a finer transept-end in all Germany, either for architectual construction or for glazing. How the architect and the glazier must have rejoiced in the success of their joint efforts ! From the gay red and yellow seven-pointed star at the top of the traceries down to the very bottom, there is nothing to criticize and much to admire.

The nave, although possessing much ancient glazing, can hardly compete with the glories of that south transept wall. The side windows on the north have their lower halves blocked up, and only the second and third from the east possess glass worthy of study. In the second we shall see a light green cross in the Crucifixion like one in the upper gallery of the south transept wall. The third embrasure is filled with tinted canopied work whose Interpenetrated architecture is much peopled, as fifteenth-century traditions required. Along the south side of the nave run five double windows, each with a pair of lancets filled with differing types of fifteenth-century glazing. The westerly windows are modern.

Along the south side of the choir lies a chapel whose south-easterly embrasure has its two lancets filled with pattern glass well worthy of inspection.

Perhaps better at Regensburg than anywhere else shall we come to understand how the early German satisfied his desire for glowing colour by a judicious admixture of deep reds, greens, and orange-yellows, not as did the Frenchman at Chartres and elsewhere by breaking up and mingling his rays through small blue and red panes. Sometimes the

German indulged in yellow and green combinations, as in the eastmost choir window at Ulm. Always his palette had red and green and yellow in plenty, and always the blood danced in his veins when he used them. For brilliant colour and masses of it, Regensburg wins an unassailable place in one's heart and memory.

STRAUBING

FORTY-FOUR kilometres south-east of Regensburg lies Straubing, and there I received two impressions of a typical Bavarian Sunday which will long brighten my mental picture gallery. The streets were crowded with town folk out for a gossip and to enjoy the holiday, but here and there among these soberly clothed citizens were gaily clad peasants come to town for Sabbath relaxation and shopping. All sorts of commercial traps were baited for country mice as well as city mice, for not only were all the shops open and doing business, but also many temporary booths were set up, plus all sorts of pleasing side-shows to catch the pfennige of amusement seekers. That was picture Number One—a lively much-peopled one, full of good-humoured chatting throngs, intensely Bavarian and, thanks to the country cousins, very colourful.

For my other picture there was the children's service which I chanced upon in the Jakobskirche or St. James's Church. All the seats were filled with happy youngsters, intent on a service especially their own, and singing much more lustily than even German elders could hope to rival. Left of the central aisle were the little girls, and to the right were the little boys. I sat with the boys. The service was short but hearty. Evidently the parish priest had heard of the Bishop's admonition that " no souls are saved after twenty minutes," for his remarks were brief and to the point. At the close the audience of youthful Teutons, pleased with the service, and especially with their own singing, filed decorously out of doors, their laughter and chatter leaving pleasing echoes behind them.

When left alone to quiet contemplation of this spacious transeptless interior one soon notices that the old glass is confined to its eastern half. But this does not mean that there is only a little of it to be seen—on the contrary, there is a great deal.

A better illumined church could not be imagined. Not only are the lower windows ample in number and proportion (as witness its six-lanceted ones all round the chapels below), but also there are twenty-five four-lancet lights all round the clerestory. The roof is carried on slender pillars as at Gouda in Holland, which accentuates the sense of spaciousness. Deepest in colouring and much the most interesting of all is the 1418 window down in the apse ambulatory, next on the right to the most easterly one. It really provides the reason for our visit to Straubing, and the reason is a good one. Its six lancets are full of pleasing details, and its Interpenetrated Gothic is well peopled even for Germany, where the glazier believed that edifices meant inhabitants. The general effect is distinctly red, which comes from well dispersed touches throughout the picture. The central pair of lancets is tied together by one rounded canopy ceiled in blue, with gold groining. Below it are red lined niches, in all parts of the canopy. Various subjects are depicted below. The third panel from the top on the right shows the Crucifixion, next to which on the left comes Christ bearing His Cross. Below the Crucifixion is the Last Supper, and below this Christ entering Jerusalem, riding a light green ass and trampling on a lilac robe, while Zacchaeus, in red, has climbed up into a bright green tree. This same liveliness of tint characterizes every part of the window, rivalling Gugliemo de Marcillac at Arezzo, and here likewise are marbles of lilac, purple, red, green, pinkish-brown and grey. On either side of the two lower scenes are angels with green, yellow and red wings. So anxious was the artist to people his design that he even put figures throughout the topmost pinnacles of the canopies, while above them still are groups of winged cherub heads.

So rich and deeply toned is this 1418 window that the three clerestory windows, dated 1503, cannot but suffer by comparison. Their architecture is pure Renaissance and pale in tint, while the colouring of the figures, though good, shows more white in their garments than seems necessary in so brightly lighted a church. Even in this paler trio the ceilings of the canopies are brightly hued and crowned with gold. It is important to notice that these 1503 windows are about the earliest ones in Germany to be frankly and completely Renaissance. One regrets that the

upper figures of the two most easterly ones are drawn to double the scale of their neighbours in the two rows below. This pair flank the two most easterly clerestory windows. Perhaps we shall agree that the right-hand one is the more pleasing. A noteworthy difference between the treatment of these two is that in the distant scenery (visible through the portico in the middle row of each) the left one has its details leaded in separately, while in its right-hand twin they are only painted, as upon the charming sixteenth-century series at Conches in Normandy. Such differences are both instructive and entertaining to the student. The third of this Renaissance trio stands in the north clerestory, seventh from the west or fifth from the eastmost, as you please. All the other windows here are modern.

FREISING

THIRTY-THREE kilometres out of Munich to the north lies Freising. From this point the road runs 93 kilometres further north-east to Straubing or 83 kilometres to Regensburg, forking at Essenbach. Regensburg is 43 kilometres from Straubing, but we will probably be coming down to Munich from Straubing and not from Regensburg. There is only one window in Freising, but it is important because a pleasing work of that man whom Germans call the Medallion Master (Medaillonsmeister), done in the last decade of the fourteenth century or the first few years of the fifteenth. He has left us fine examples in the cathedrals at Augsburg and Ulm, as well as certain fragments of the central east window of the Frauenkirche at Munich and the tower at Laxenburg near Vienna.

There is a noticeable difference between his work in the different places. The effect at Freising is as graceful as the Passion pictures at Augsburg are tragic. These Augsburg episodes are depicted in dignified and not too harrowing a manner. The Freising backgrounds are blue with squares, quite like those at the Frauenkirche. The fragments of the latter are dated MCCCLXXXXV, and seem part of an Annunciation, but there is no representation of God the Father, as at Freising ; and also the glass seemed darker in tone.

The striking and most attractive feature of this glazier's design is well displayed at Freising, and that is the angels' heads which run all about the double frame. Sometimes he used male and female saints for these little people, as at Ulm, but generally (as here and at Augsburg) they are angels, and always much interested in the episode which is being shown inside the frame. There is another similar window at Thann, but I doubt whether it is the work of this same master.

We regret that the Germans call him the Medallion

Master, because medallions generally mean the small medallion-framed pictures of the thirteenth century, quite different from the large circular frames of colour used by this artist, each of them swinging across all the lancets from side to side of the embrasure. He enjoys a monopoly of the graceful idea of peopling frames with heads of angels or saints. Furthermore, it is most unusual to find a large circular frame of his sort, whether with people or not, even in Germany, where they loved to combine all the lancets of a window into one picture by means of some sort of architectural representation upon the glass. We see large circular pictures at Toledo Cathedral, but there the frames are of solid colour and lack the delightful decoration of angels' or saints' heads. One of these windows is shown in colour as the frontispiece of *Stained Glass Tours in Spain and Flanders*. We suspect that a German artist had something to do with those Spanish windows, but it was not the Medallion Master.

MUNICH

BAVARIA is very rich in glass, and Munich, its capital, is an ideal centre from which to study it, whether we be leisurely pilgrims with plenty of time to see everything, or the more usual tourist whose stay is limited, and to whom only the best windows can be recommended.

The city has its wealth of old windows divided between the Frauenkirche, the Museum, and the Salvatorkirche. The writer must omit reference to the last-named church, because its glass, taken out in war-time, was still packed away in boxes the year this book was written. Along with these three places within the city one might almost include the glass at Pipping and Blutenburg, villages so close by as to justify their inclusion as suburbs of the capital. Then there is also glass at Troxl, Holzenkirchen, Tölz, Freising, Amperpettenberg, Hasselbach, Pullach, Untermenzig, Gladbach and Gassting, as well as at Augsburg, Ingolstadt, Regensburg, Straubing, Passau, Jenkofen and Partenkirchen-Garmisch, all within easy train or motor distance.

Of course the great Frauenkirche, whose roomy interior seems larger than it really is because uninterrupted by transepts, houses one of the largest collections of ancient glass not only in Bavaria but in all Germany.

It will be well to commence our rambles about the city at the Frauenkirche, so varied, so excellent, and so abundant are its types of glazing. Thus shall we set up a standard by which to judge other Bavarian windows. Some travellers like to reserve the best to the last, but in glass hunting it is often well to reverse that rule. Well, then, let us pass within the portal of the great barn-like Frauenkirche. All about us, no matter which way we look, fine old windows meet our eye. Captious critics fresh from Regensburg or Strasburg may cry out against the excess

of white light flooding in through the upper part of the embrasures, for all along the nave the ancient coloured panes mount only one-third of the way up the windows. These critics will be comforted by turning eastward, where around the choir apse are set five great lights showing no white light. So vast are the proportions of the Frauenkirche that it is at first difficult to realize that the embrasures both in nave and choir are 65 feet high. Along each side of the nave are no less than eleven, making twenty-two in all, plus the apse's five—an impressive battalion of twenty-seven great lights, to say nothing of those at the west end. The apse embrasures are of five lancets, but all the rest have four, so everywhere is width as well as height.

If we enter at the portal on the south side nearest the west end we shall find ourselves next an engaging picture which disputes the old adage, " an apple a day keeps the doctor away." Adam is being tempted with a very red apple off a white tree with deep green foliage laden with many such apples, below which coils a blue snake, all against a mulberry background. Adam is brown skinned, but Eve is very white. Could feminine use of powder have begun so early? Both Adam and Eve hold in place a green leaf, that for size and shape seems anacronistically taken from a tobacco plant, which, although unknown when this glass was made, was more helpful to modesty than the fig leaf.

In the window just west of the next south portal to the east is a canny use of defects in flashed red glass. This is a Crowning with Thorns, and here we shall observe the golden rods crossed almost horizontally above the head of the stricken Saviour as at Blutenberg and elsewhere in Germany.

Facing the door by which we first entered is an excellent portrayal of episodes in the life of the Virgin Mary, a judicious blend of light blue, faded red and pale olive-green, with rather stilted frames made of sharply bent white ribbons. Two to the left (or second from the west on the north side) are some spirited scenes, especially a realistic Slaughter of the Innocents at Bethlehem, participated in by a citizen in mulberry coloured cloak and lilac robe, a soldier with olive armour over bright red, and other gaily hued folk, all under Gothic canopies ceiled in red upon a

blue damask background—a cheerily tinted exposition of a gruesome tale !

This Frauenkirche glass begins in the middle of the fifteenth century, and therefore started earlier than its cousins at the Salvatorkirche, the earliest of which is dated 1497.

We will find near kinsmen to these nave windows in the Bessererkapelle at Ulm. Especially is the Birth of Christ (about 1420) at Ulm similar to the same subject of sixty years later in the fourth from the west on the south side of the Frauenkirche.

But the joys of close inspection of so many fifteenth-century panels along both sides of the nave nearly made us forget our friend who criticized the paucity of colour in upper parts. We ought almost to apologize for the pleasure had from the Bible stories running along below. The least we can do for this critic is to set out eastward with him to face the five apse embrasures which admit nothing but coloured rays. The left end one, that toward the north, is modern, but the other four will not speedily release us once their spell is felt. The second from the left honours St. Sebastian, portraying his martyrdom in a blaze of ancient panes, while across the lancets run Gothic canopies where greenish-white alternates with bronzed gold. The whole is divided into two scenes. Below is a sunburned St. Sebastian, patiently enduring his martyrdom in the midst of a pleasant meadow through which meanders a stream, while in the right and left foreground are stationed two groups of earnest archers actively employed in shooting him with arrows from brown bows. In the scene above are sundry gorgeous personages. One notes much grey and olive-green to temper the stronger hues, and also that canopies have red ceilings. Let us hope that our critic of the nave's white panes has failed to notice that across the lower third of this embrasure hangs a curtain to conceal uncoloured glass. If he saw it he might insist upon a similar veiling along the upper part of the nave windows.

The central apse light teaches the wholesome lesson that the design of a window matters little if the colouring be good. There is here collected into one embrasure such heterogeneous elements as small pictures in the upper half, while below are ill-assorted leaf patterns, heraldry and dislocated architecture. But so excellent is the colour

throughout that, seen from the nave, the general effect is pleasing. In the middle is a circular framed picture by our friend the Medallion Master, he of Freising, etc. It is his smallest, and only in fair condition.

Next to the right we have one of those valued sights, glazing from the hand of the famous Hans Wild. It is known as the Scharfzandfenster, and dates from about 1485. It has four scenes one above the other, each running across all five lancets. At the top is the Annunciation, next below the Birth of Christ, and then the Presentation in the Temple, while lower still are assorted Bishops and clergy. Here his canopies are so delicately elaborated as to seem filagree work, and, as usual, the wealth of pinnacles above displays his love of alternating gold and silver. Notice the silver and gold bath against the red damask background, and also that essentially Gothic detail of two frolicsome dogs at play under the table in the Temple. How painstaking he was appears from the distant details all leaded separately into the background behind the Birth of Christ. To the right of this one comes the last apse window, less interesting than its mates, the lower portion overburdened with restored architecture.

PIPPING

IT is but natural that the environs of a notable glass centre should show some traces of that which has given the centre its fame. Munich is no exception to this rule, and an eight kilometre run to Pipping and another kilometre further on to Blutenberg will prove it. At Pipping we shall find a late Gothic church of the fifteenth century. The glass here is not of sufficient quantity nor of a quality to demand a visit were it not on the direct route to the really important Blutenberg, but that being so, a stop at the first point is both indicated and justified. The church lies on the left side of the road, and the keys are kept in the house next beyond. As we enter the small edifice we notice it has a gallery across the western end, which is not unusual in this neighbourhood.

In the small chancel there are three windows about four feet high, two glazed in white, but between them is one of six small panels, typically Late Gothic. Below are four scenes from the Passion, while above are a donor on the left and a Bishop on the right. One generally finds donors along the lower part of an embrasure, so this placing is unexpected. This glass is unusual, for the gold used throughout the pictures is almost brownish in tone, but we will not long delay here, for a greater treat awaits us at nearby Blutenberg.

BLUTENBERG

ALTHOUGH the one kilometre run from Pipping should soon be accomplished, it may take longer than you think, for the convent chapel we are seeking is difficult to find. It snuggles in behind a thicket of trees on the right side of the roadway and must be entered from the far side after a sharp right turn, and also (which is most important) there are two alluring churches a short distance beyond which must be disregarded. The average motorist might roll right by our mark and follow the good road on to these edifices standing temptingly out in the open. After we have taken our right turn we leave the motor, cross a small bridge, enter the courtyard, and ask for the key of an unobstrusive chapel forming the right half of our entrance gateway. There is little to indicate that you are among conventual buildings, for the stunted chapel tower does not assert itself even from within the quadrangle—certainly not at all to those passing on the road outside. One can manage this whole Pipping and Blutenberg trip in an hour and a half from the centre of Munich, and on no account should it be omitted.

This retiring chapel at Blutenberg is charming in all its details. Its small gallery at the west end (like Pipping) is reserved for the nuns, several of whom are always seated there in prayer or meditation. It must be soothing to mind and spirit to look down upon this dainty interior, so small and yet so perfect in every respect.

The altar-piece of carved, gilded and painted wood, and the two side pieces protruding from the walls on either hand, are beautiful alike in type and proportion. The embrasure back of the altar has been bricked up, but the remaining eight lights, faithful to the harmony that marks this chapel for its own, are all from the same atelier, all scenes of the Passion except the pair portraying the Annunciation, and like it, are all in pairs filling the bottom

of this series of twin lancets. They begin at the west end of the north wall with the Entrance into Jerusalem and the Last Supper, and follow on with the Garden of Gethsemane, etc., the last pair of all being the Entombment and the Resurrection. Curiously enough the Annunciation pair follow instead of preceding this series. One suspects that when the easterly embrasure was glazed the northerly lights were each shifted westerly, thus forcing the transference to the opposite wall of pair No. 1.

The gay coats-of-arms on all these panels will repay study by one heraldically learned, for they record branches of the Wittelsbach family, so significant down throughout Bavaria's history. These coats-of-arms run along above the sacred pictures. In the scene showing Christ crowned with thorns, crossed long golden rods crowd down the thorns on His head, just as at the Frauenkirche in Munich, a conventional bit of technique not infrequent in Germany at that time.

The convent records date its glass as 1497.

On our return to Munich we must decide whether or not we will now make a tour of Austrian glass shrines or postpone it till another day. If we feel there is no time like the present for the Austrian excursion, then our account thereof awaits you at the back of this book.

While you are considering this momentous question the writer will turn to another band of pilgrims who may be supposed to have come north from Italy to see first the Swiss glass at Königsfelden and Wettingen near Basle, and then the German glass in Alsace and Lorraine. Here follows their itinerary.

BRUGG (KÖNIGSFELDEN)

ONE of the most delightful of indoor sports during the winter season is the planning of trips abroad for the next vacation time. Even grave and reverend signiors remember with pleasure the time when, as children, they pored over maps and plotted travels in all parts of the world. This is one of the traits which, thank goodness, one never outgrows. Also it is a sport which we glass pilgrims find a necessary part of our programme. We must study out in advance just which places we mean to visit, because very few will have time enough to see all the numerous shrines in which Europe abounds. Some of these shrines are close together, so that several may be seen without much travelling, and they will have a preference with our pilgrims. There are also a few, and very desirable ones, which present difficulties that " give us pause." One such seemed to be the church of Königsfelden. When I read that Königsfelden lay near Brugg, but had been taken over by the Swiss Government for use as an insane asylum, I immediately removed it from the fourteenth-century itinerary to be recommended in this book. It would surely be too difficult a visit for most of our pilgrims. My next step was to seek a permit to enter the asylum and inspect the windows. When the Swiss Minister in Paris heard my request he burst out laughing. We had been friends for years, and my first request of him was permission to enter a lunatic asylum! However, he gave me a letter of recommendation to the Governor of Aargau, in which canton Königsfelden lies, and I went on my way rejoicing.

As a matter of fact, the visit to the chapel of the Abbey of Königsfelden is extremely easy. You have only to leave the train at Brugg, cross the railroad track from its station, and a few hundred yards along the Zurich road lies the Abbey. The asylum, of course, is not open to the public, but the chapel can be seen all day long on payment

of a small fee. It is true that it lies a little out of the original town of Brugg, but so also did the railway station, though, as often happens, the town has since grown out to the station.

The chapel is no longer devoted to religious purposes, and, with the exception of a few early tombstones, contains nothing of moment except the glorious glass we have come to see. Some books speak only of its fourteenth-century patterned glass which is confined to the nave. There is one tall three-lancet light at the west end, between two shorter ones of two lancets. The patterns are better in the central ones, but there is more colour in the others. In each side wall of the nave are seven two-lancet windows, of which the five westmost on the north and three westmost on the south are in colour. The latter show early Gothic canopies and kneeling donors, while on the north are geometric patterns, some topped off with oberteil.

But it will be in the choir or apse that we shall find reason for travelling the 60 kilometres that separate Brugg from Basle. The stone screen that separates the apse from the nave is low enough to permit tempting views of the gorgeous equipment of old glass, whetting our appetite for what awaits us beyond the screen.

Once inside the now bare apse we seize a chair and settle down for delighted contemplation of an impressive series of eleven tall three-lanceted embrasures all around us, all from the first third of the fourteenth century. There are four in each side wall, and three in the curved east end. These windows represent blood atonement, reminding us that Albrecht I of Hapsburg was here slain by his nephew in 1308.

Lest we become bewildered by this wealth of windows, let us assign a letter of the alphabet to each one, naming the first on the left as we enter (north side) A, and continuing around until we end with K, the westerly one on the south side.

The designs here show a gratifying variety, but the rich tints and hues are much the same throughout. Thus we have a harmonious colour effect without monotony of design. And yet with all the harmony we can discern the struggle then going on between flat drawing and perspective. For this reason, if for no other, these windows have peculiar value for the student.

Nor is perspective the only novelty noticeable. As new as it is for design, equally so for colour are the timid touches of yellow stain, for here are perhaps as early examples as any in Germany. It appears in the handles of swords, in armour, and is used for hair and the brightening of architecture. Another novelty is the shortening of coats and other garments, which became the fashion during the early years of the fourteenth century.

The central easterly light (F, 1313) has its four stories of Christ's Flagellation, Crucifixion, Descent from the Cross and Entombment, contained each within a large circular frame extending right across the embrasure, and so have A (the St. Anna window, 1326) and K (the St. Clara window, 1328). The pillar in the Flagellation is of mulberry, an unusual colour. One wonders why the cross from which Christ has been brought down is sage-green, while in the Crucifixion it is grass-green. Does the fourteenth-century artist mean thus to symbolize that the cross lost vitality when bereft of its sacred burden ?

The St. Anna window (A) has five of these great circular frames. Although it shows episodes in the life of the Virgin Mary, it may properly be classed as a Tree of Jesse window, because he appears reclining below in the centre, with his vine rising behind him to the left, above a group of Noah, Shem and Japheth. On the right the Creator is taking Eve from Adam's side. Here, as in the other windows, backgrounds within frames contrast with those outside. Here it is blue roundels within and red quarry panes outside, while this colour scheme is reversed in the St. Clara window (K) opposite, which has flying angels up the sides between the great medallions, instead of saints, as across the apse.

The treatment of E and G flanking the central light (F) is similar—five tiers of scenes under early capitals at the sides, with single figures up the central lancet ; but we shall soon notice that everything on one tier makes up one picture. At the top of E Christ in the central lancet, between John and the angel at the side, is being baptized in a greyish-green Jordan, the submerged portions of His body being glazed in that tint.

C, the Apostelfenster, has two tiers of single apostles beneath canopies more elaborated than the earlier ones of E and F. The other Apostle window opposite (I) is similar

to C. They were both made in 1327, which explains why their Gothic is further advanced than that upon E and F, which date from 1315 and 1313 respectively.

In the mostly new H (the Mary and Paul window) there is preserved enough of the old glass showing bearded heads puffing out silver-leaved plants against red, to justify copying that pattern both in H and J (1330).

The St. Francis of Assisi (B) and John the Baptist (D) stories are related in similar fashion, each within five scallop-sided frames, one above the other, each crossing the entire lancet.

WETTINGEN

FIFTEEN kilometres beyond Brugg (and seventy-five from Basle), in the direction of Zurich, and through the picturesque town of Baden crowded into a rocky passage of the River Limmat, lies the one time monastic establishment of Wettingen. It is now used as a seminary, but the cloisters and church are open to the public on payment of a small fee. The cloisters are glazed all the way round as protection against the weather, and these lancets (if one may so call the glass between the columns) are grouped either in pairs or by fours, and infrequently there are three together. Each and every one of these small lancets has its upper half given over to a panel of Swiss glass. This intimate type of glazing, an outcrop of the German, is particularly well suited for use here, as it was made for the windows of small rooms, and therefore meant to be seen close at hand. There are here collected the amazing total of one hundred and thirty-seven panels. Nowhere can the development of this type be more conveniently studied, or more useful comparison be made between its different schools. It was the custom to date these Swiss panels, and here the dates run all the way from 1519 to 1626—covering Switzerland's best century.

Before speaking more in detail of these peculiarly Swiss products, just a few words about some earlier bits adorning the modest tracery openings which run along the north side of the cloisters above the lancets we described. Along the other three sides these upper portions are glazed in white. The northern traceries date from 1294, and are mostly early patterns in colour. There are, however, two tiny round circles, each containing a bust, and two equally small scenes. One is a circle with its border invaded by a kneeling monk praying to the Virgin within. The other scene occupies a diminutive cinquefoil. There is nothing

to indicate that this 1294 glazing was ever carried lower than the tracery lights.

The array of Swiss panels below is divided as follows : On the east side are sixteen pairs of lancets, running from 1579 to 1582. This is the best series. On the north are twelve groups of four each, except in the middle, where is one of three. On the west are fourteen pairs, plus one group of four, while space is given for a narrow doorway into the inner grassy courtyard. On the south side are thirteen pairs of lancets. In every case the panel has a frame of architecture depicted about it. The earlier frames are all in colour, and many of the later ones in yellow stain ; sometimes coloured columns support a yellow-stained arch. Almost all those along the southern side are dated 1623, with colour heavily enamelled on the surface. This enamelling was so carefully fired that there are almost no cases of its peeling off under the stress of weather conditions. In the best series, that of 1579 to 1582 along the east side, are interesting insets of scenes in miniature at the upper corners. Especially fine is the artillery practice in the eighth from the north end. Also note the spirited naval conflict filling the lower part of one of these eastern panels.

It would be difficult to imagine a more suitable or pleasing way of displaying Swiss panels, made as they were to be seen close at hand. The Swiss authorities are to be congratulated upon both the collection and its emplacement, and we pilgrims are especially grateful to them.

FREIBURG

A DISTINCTLY pleasant feature of glass rambles in England is that they take us not only to churches, but also through many Colleges of both her great Universities of Oxford and Cambridge. In Germany only three such academic excursions are indicated, for it is only the university towns of Tübingen, Marburg and Freiburg (founded in 1456) that attract our pilgrims, and it is always the cathedral and not university buildings that houses the early glass. Freiburg is an agreeable old place, tucked away in the foothills of the Black Forest, down in the south-west corner of Baden, 65 kilometres north of Basle and only 21 east of the Rhine, here crossed by a bridge of boats. Through its streets wander groups of undergraduates, unhurried here as in other lands, observing strangers only as educational exhibits of doubtful importance. In one respect alone does Freiburg resemble an English University town, and that is that through its streets run tiny rivulets of fresh water just as through Cambridge run others, thanks to the last will and testament of its livery-stable keeper Hobson, hero of the " Hobson's choice " story.

The Minster whither we repair for our glass had its nave glazed in the fourteenth century, and its numerous choir ambulatory chapels in the sixteenth, so those of the nave can look down (in two senses) upon the University as its junior by a whole century, while the University in its turn can patronize the choir chapel glass.

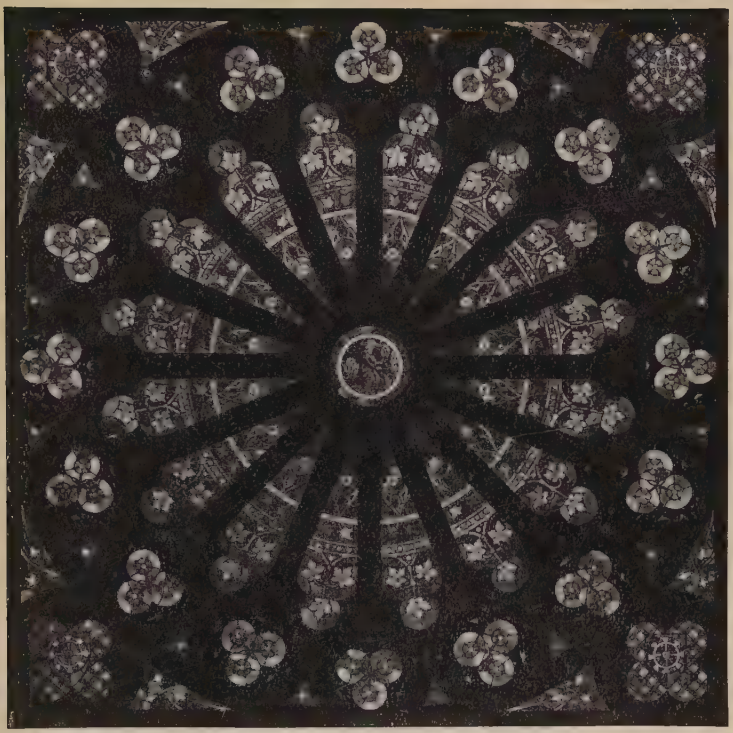
It is entirely proper, nay commendable, for a University to keep up to date, but it is more than doubtful if we approve a similar modernization of ancient windows. The restorer of glass at Freiburg has certainly exceeded his rights ; while scrupulously adhering to ancient designs, he has, in the nave, used modern panes of too thin quality for fourteenth-century glazing, and in the choir chapels substituted whole panels of new for old. " New lamps for

old " proved the undoing of Aladdin, and new glass for old has damaged the general effect at Freiburg. Often in Germany one comes upon excessive restoration of ancient windows (as, for example, at Nieder Haslach), but there, and indeed everywhere outside of Freiburg, the old strength of tone has been as closely copied as the old designs.

Notwithstanding this criticism one cannot belittle the importance of Freiburg Minster as an exposition of fourteenth and sixteenth-century designing upon glass. We shall be agreeably surprised at the completeness and pleasing effect of Freiburg glazing once we have entered and looked about us.

Let us first wander around the nave. All the bay windows west of the transepts purport to be fourteenth century, *i.e.* are actually so, or restored to resemble predecessors. Let us begin with the really fourteenth-century one on the south side, just west of the transept. It is obviously glazed by the same man who did the central one on the south side of the Besserer chapel at Ulm Cathedral, so similar in both design and colouring. At Freiburg it occupies the lower left half of a window whose upper lights are so distorted, so tipped to the left, as to suggest a man with his hat on one ear. The right lower half shows quite a different treatment—three small canopied figures above, a Crucifixion in the centre, and geometrical patterns below. Across the nave is another oddly balanced construction—one tall lancet at the right of the embrasure and a much shorter one to the left, eked out above by a narrow triangular tracery. There are excellent quarries in the right lancet. Note the saint wearing a robe of gold quarries under his red cloak against a background of blue quarries. The tall right lancet has grisaille and green patterns with touches of red. On the north side we notice an early fourteenth-century portrayal of Christ in the manger at Bethlehem, the Virgin Mary reclining below with hands upstretched to receive Him, whom Joseph (in red) is realistically protecting from the endearments of an ass and a cow by vigorous thrusts of a stout cane. The pair of early Gothic canopies above, the blue quarries of the background, and the formal flowered patterned borders running up the sides, all show primitive colouring and leading of the best quality.

Another famous fourteenth-century window here is the



FREIBURG CATHEDRAL. ROSE WINDOW IN NORTHERLY SIDE OF WESTERN WALL

Fourteenth Century. Shows German fondness for leaf patterns. Note that the "circle is squared" by filling the four corners of the square embrasure with patterns unrelated to those of the radfenster within.

tall Crucifixion one. In the lower half we have Christ on the Cross, at the top of which is poised the symbol of the pelican in her nest feeding her young with blood from her breast. Below against blue quarries are Mary and John, while on the stepped façade above the picture's frame are the crowned and ermined-caped figures of King Solomon and King David, each clearly labelled in white upon black. The upper half of the window shows in primitive drawing a crowned and enthroned Mary tendering a red apple to the Christ child who holds a red flower, while on either side beneath the roofed Gothic pinnacles stand St. Michael and St. Gabriel. The red, blue, green and violet here are all one can desire.

There is another and earlier Crucifixion in the north wall, where the quarries and especially the garment folds are even quainter. Here there is no heraldic shield below the cross and between the figures as in the first Crucifixion. Another engaging personage of the same early date is St. Peter holding up a massive key in the chapel named for him and St. Paul. So bushy is his beard that it almost seems a borrowed one—certainly it does not fit him comfortably nor, indeed, does his hair. Yet another pleasing fourteenth-century picture is one of St. Anna crowned and supporting in her arms Mary as a child, also crowned and holding a dove.

The western wall has two early fourteenth-century wheel windows. German radfenster are not so frequent as one would wish, so let us enjoy this pair. The sixteen spokes of the northerly one cover a span of four and a half metres, and show much red in their composition. Strangely enough the glazing is carried out beyond the wheel's circumference so as to form a square, which in turn has one side masked by the stone archway before it. The radfenster to the south shows blue at the centre, then flowered architectural detail on red, and has more yellow than its comrade.

On the way up the nave to the choir ambulatory we will take leave of fourteenth-century glass by noticing just east of the north portal a small two-lanceted light where against brown stands St. Thomas with a grass-green halo and another saint, both with labels above them, but no canopies. Both seem to have escaped restoration.

Before leaving the nave let us halt and look eastward

and upward toward the eleven tall clerestory lights of the choir. Three of them in a curve fill the easterly end, and have large figures atop each of its four lancets, the space below being filled with white roundels surcharged by brightly hued heraldic blazons. The westerly pair are of white, but all the others are treated like the easterly trio, except that the coloured shields below are smaller.

And now for a leisurely stroll round the dozen chapels branching off the choir ambulatory, where are to be seen many sixteenth-century panels eked out with modern copies of others now destroyed. At least these modern copies preserve the old designs, and several are such skilful copies as to deceive most observers. The best glass is in the two half-chapels jutting out of the eastern centre of the ambulatory. Taken together they are called the Kaiser's Chapel. On the right we have Charles V kneeling, about his neck hangs the collar of the Golden Fleece, also to be seen round the coat-of-arms next him. This is dated 1528. Those who have toured with us in Flanders will remember that this monarch was always depicted wearing the insignia of that ancient order of chivalry. To the left is the Emperor Maximilian, completing the imperial pair so often seen together on glass in the Low Countries. Also bearing date of 1528 is an interesting window in the chapel adjoining on the north. Here we have a stout white ship crowded with women. The ship lies a distance off shore, where stand a crowd of discourteous archers busily engaged in shooting the sea-faring ladies full of very convincing arrows !—St. Ursula and her Virgins.

The 1520 panel in the Lochererkapelle shows St. John on the island of Patmos receiving inspiration for the book of Revelations, and is much admired. Anyone who has already seen early fifteenth-century treatment of this same subject at Halberstadt will prefer the conception of the earlier glazier. In the first place, John at Freiburg is being inspired by the crowned Virgin Mary with the Child Jesus in her arms, although Mary is not mentioned in the book of Revelations. At Halberstadt, John's inspiration comes from God the Father shown at the top of the window. But our chief reason for preferring the Halberstadt picture is that John is shown as completely isolated on an island, which sense of solitude is entirely lacking at Freiburg, where John sits on the mainland with human habitation

near by. If isolation is a necessary prerequisite to high inspiration (do you not agree?), then the earlier glazier satisfies you completely and artistically, and the Renaissance not at all. There is no use having eyes if they do not bring nourishment to our thought-processes. Glass pictures that are mutely beautiful, but do not start us thinking, are not so satisfying as those which do.

MULHOUSE (MÜLHAUSEN), ALSACE

NOW that the fortunes of war have turned Alsace French again, its name is once again Mulhouse ; but as its glass dates from 1350, it would be fairer if we used the old German name, because the glaziers, their methods and their style were all German. The other Mülhausen, in Thuringia, has glazing only a few years earlier than that of its Alsatian namesake.

It is to be hoped that the reader of this book will have an easier time in gaining access to these Alsatian windows than did the writer. We arrived by motor in the middle of the morning, and the small square in front of the Stephanskirche was filled with booths and thronged with shoppers, for this was fair day. Of course the church would be open on such a day as this—but not at all ! A complete circuit thereof proved that all its doors were securely locked and, worse yet, nowhere any notice posted to disclose the home of sacristan or much needed key. Fronting on this square was the mayor's office. Why not begin a search for the key at this pinnacle of municipal officialdom !—so in I marched. No, there was no one who knew (or cared) anything about the key. In the mayor's office they directed me to another office, and from thence on to another, and then to a third—always in hope of discovering at least a clue, but all in vain. The final move brought me down to an official of modest grade, for I had been sinking level by level. He was being harangued by the Town Gossip. Yes, the said Gossip had a clue ; there was a new sacristan who lived near by, and he would show me the way. He did, but no one was at home ! Suddenly my luck turned, for as we emerged from the sacristan's alleyway we encountered his good wife returning from market with a bicycle load of provisions. She parked the bicycle, locked away its precious load, and armed—no, loaded with the key, we marched off to the church to the accompaniment of the Town Gossip's endless chat.

" All's well that ends well," and this time it certainly proved so, for the Stephanskirche's new home, erected in 1858 for its mid-fourteenth-century glass, displays it excellently. In its earlier home it occupied four choir windows, but upon the church's demolition it was all packed away in boxes. In 1882, 32 of the 121 panels were taken out and displayed in the Musée Historique and in the Salle de Séances of the Conseil Presbytéral. All of the panels were restored at Munich in 1904 and 1905. Mr. Geller, peintre-verrier in Strasburg, says that it received its present installation while the war was still in progress, so as to make sure that a German was paid for the job ! A student of glass travelling in Alsace will soon learn to write off a large portion of whatever a French Alsatian says about a German one, and vice versa. " I tell the tale as t'was told to me."

Nowhere is ancient glass more comfortably inspected than in this plain rectangular church. It completely fills five large three-lanceted windows in each side wall, and as a gallery runs along just below, one can examine them at close range.

All of these engaging panels are of late medallion type, their story broken up into small scenes enclosed within the circular frames or medallions that gave the type its name. Their date, 1350, describes how rich is their colour. It is difficult to decide which is going to please us more—the beauty of the lettered borders running round every embrasure, or the infinite detail of the small scenes. We naturally expect considerable green and red at this period of German glazing, nor shall we be disappointed. We revel in the Gothic touch that makes all the stories so quaintly human. Take for example one (second from west on south side) where Jonah in mulberry cloak triumphantly emerges from an obviously astonished whale, while across the green waves a white castle awaits him. The story is both complete and convincing. By the way, reason totters if you try to make the Old or New Testament stories work out in chronological order, for they simply decline to do so. The German who arranged their present sequence would seem never to have read the Scriptures. You can but treat the disorder of their re-arrangement as airily as he did, and go on with your enjoyment of spelling out amusing detail amid admirable patterns.

Let us number the windows, beginning on the right or south side near the pulpit, run west, and then across to the west end of the north side, and so east to No. 10, the eastmost. Nos. 7, 8 and 9 display Virtues combating Vices, plus sundry Acts of Mercy. The former type is called in Germany a Tugendfenster. These Virtues and Vices will have especial interest, because we shall see own sisters to them elsewhere in Alsace, probably by the same hand, notably at the west end of the north side of Strasburg Cathedral and at the east end of the north side of Nieder Haslach. Always and ever the Vices are having a hard time of it, owing to shrewd spear thrusts of the Virtues. Nor are the Vices so alluring as to be temptations! The Old Testament pictures are meant to monopolize the whole south side and the New Testament, plus the triumphs of the Virtues, the north. At least one of the New Testament scenes is found in each of the embrasures over against its own side, while Job, David, Daniel and Jeremiah have strayed across to the north.

Throughout these pictures are many leaf patterns, so beloved of fourteenth-century Germans; nor is the vine motif excluded, notably in No. 6, where it bears yellow and white leaves. It is still too early for us to be embarrassed with excess of canopy, and whatever yellow is needed is still leaded in separately, for the labour-saving yellow stain has not yet reached this glazier's palette. When you realize that there are here set out well over a hundred scriptural and church stories, the reader can imagine what a legion of Gothic personages are paraded for his delectation, and will hasten hither to pass them in review.

THANN AND ALTTHANN

Le clocher de Strasbourg, c'est le plus haut,
Celui de Fribourg le plus gros,
Mais celui de Thann le plus beau.

TUCKED away in a narrow valley, thrust sideways into the southerly ranges of the Vosges mountains, is not only Thann, but also its suburb Altthann (old Thann), which have practically grown into one settlement. When in the autumn of 1914, after Germany's attack in the north, France made her advance into southern Alsace, this was one of the first towns she seized, and she held it throughout the War. Over the ridge forming the easterly side of this little valley lay the nearby town of Cernay, out on the plain beyond, from which point the German artillery shelled Thann for a whole week after its occupation by the French in 1915. Although houses all about the principal church were reduced to ruins by this bombardment, only one small shell struck the church itself. The preservation of the sacred edifice seems almost miraculous, and the people of Thann credit their church's surprising immunity to Divine protection in answer to prayer. Go and see for yourself, and then try to devise some other explanation of the phenomenon.

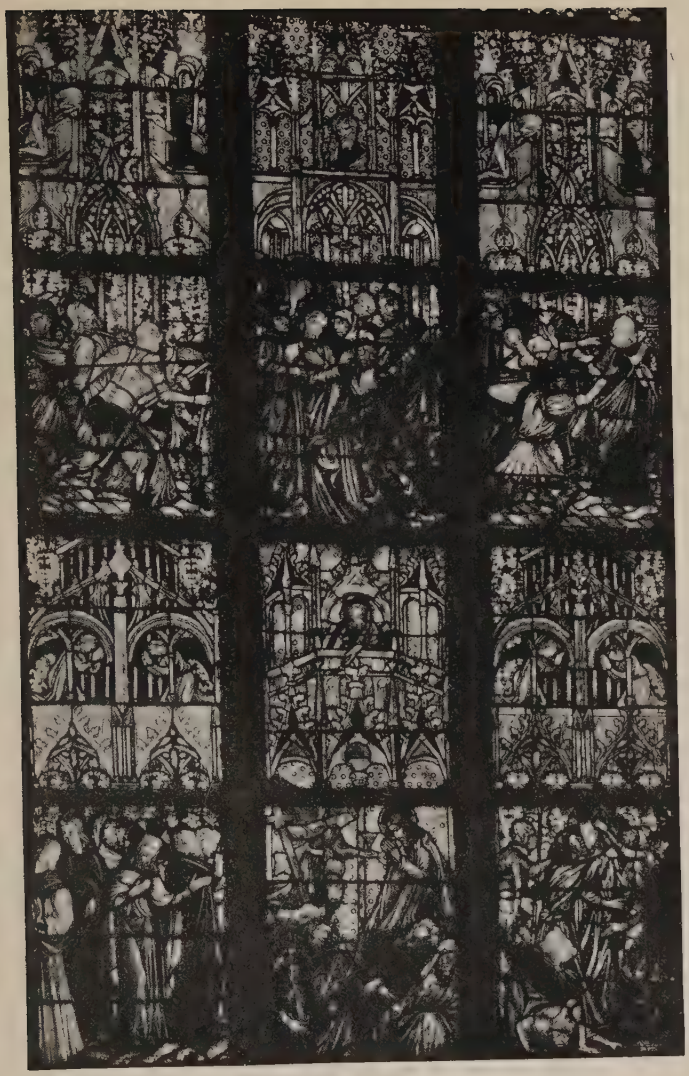
The church at Altthann, lying further out toward the plain and thus even more exposed than its larger neighbour in Thann, also escaped serious harm, although some of its fifteenth-century panes were damaged. I was told with much gusto how a French peintre verrier, then serving as a poilu in the ranks, made necessary repairs to these Altthann windows while the shelling was actually in progress. It was generally the practice during the War to remove ancient glass from its embrasures if anywhere near the fighting fronts. It was done even so far back as Chartres and Milan. We cannot but express our

admiration for these heroic glass repairers at Altthann. And the poilu's work was well done, which makes the tale end all the more happily.

The central window of the Altthann choir (called by Germans hauptfenster) dates from 1430–50; it narrates the life of the Saviour, beginning with the marriage of Mary and Joseph in the right-hand corner of the second row from the bottom and ends at the top with the Crucifixion. Notice that the usual order of the scenes is here reversed —they develop to the left as they go up instead of to the right. The three Prophets stationed along the lowest row appear to have been transferred hither from another embrasure. Nothing could be more modest or less ornate than the roof over the Infant Jesus at Bethlehem; it is reminiscent of similar ones in the Besserer Chapel at Ulm Cathedral and at the Frauenkirche, Munich, showing that this primitive treatment satisfied contemporary Gothic conventions.

On the north side of the nave is a later window, dated 1466, the work of the mysterious master of whom we know nothing but the initials E. S., but he left many fine examples at Strasburg (St. Wilhelms), Schlettstadt, and elsewhere along the Rhine. Here we have scenes from the life of the Virgin Mary. Below are two kneeling donors attended by their patron saints drawn to larger scale, while above are three pairs of scenes from her life, all developing normally from left to right. They begin below with her birth, and end above in her death and coronation. Charming use is made of vine leaves and bunches of grapes to fill the spaces between the medallions, and also of a flowering vine that forms the outer border. The principal colours are red, blue and green, judiciously intermixed.

Now let us press further on from the Altthann suburb into the town of Thann itself, and enter its miraculously preserved church of St. Thiébaut. At once we perceive that the nave is subordinated to the choir. Seven of the latter's eight tall windows, each 15 metres high, will prove a veritable treasure-house of fifteenth-century glass, all from the first half and many from the first quarter of that period. Together they form such a glowing bower of light as to make even the well illumined nave seem gloomy by comparison. Nowhere is German late Gothic glazing more conveniently disposed for the observer, nor of better



THANN

First quarter of fifteenth century. Interpenetrated style, so called because architecture aids perspective by figures placed behind and among the columns, by elaborate groining of ceilings under canopies, and similar devices. Note that circular patterns as well as leaves appear in backgrounds.

quality, whether for colour or for elaborate composition of its subjects.

After tranquil observation and comparison (and why be in haste before such a treat !) we shall conclude that three different men worked here and divided the work as follows :—

Number One took all of the first window on our left (dated 1442), the lower half of the third, and all of the fourth, which is the central one to the east.

Number Two took all of the second window on our left, the upper half of the third, and all of the fifth and sixth. This second man is called the Master of the Ten Commandments, because of his skilful representation thereof in the second window. Note the graceful handling of the inscribed scrolls bearing the sacred laws.

Number Three took all of the seventh window. It, like its neighbour the eighth (mostly modern), has its lower quarter blocked by the wall above and behind the choir stalls.

Which artist shall we prefer ? Perhaps we may disagree—not a bad way to begin, for then each of us can undisturbed enjoy his favourite, and thus also avoid excessive crowding before any one window. We will, however, all recognize the finer technique of the second artist, especially when we observe the intricate yet graceful composition of his great circular framed pictures, three above and three below, on the south side of the choir. Be that as it may, the writer does not hesitate to prefer Number One, whose style and methods of expression are best displayed on the first window on the left. I like the bold handsome arch thrown across the lower half above the head of God the Creator, the brilliant quarry backgrounds, and such quaint Gothic details as the Creator using compasses (right-hand lowest corner) in dividing the land and the water. Also I like the frank *naïveté* displayed in the trio of scenes from the Garden of Eden running along just above the arch. Here not only is the woman Eve blamed for taking the apple, but also the serpent proves to have a woman's head with a crown upon it. Very Gothic, too, is this Master's depiction of Christ's baptism in the third window. But one might go on *ad nauseam*, expressing personal preferences. There might even be some one so benighted as to choose the three pictures showing Noah

peering from his ark at the arriving dove, then partaking too freely of the grape, and lastly so drunk that two of his sons veil their faces.

Although these large windows are divided horizontally by a stone transom, there is room for many scenes in both halves. The three easterly embrasures have six above and below, and that too without overcrowding the composition. The upper half of the first window on the left has seven tiers of scenes. Perhaps the best colour scheme is that of the central eastmost light, whose blue ground enhances the richness of the red, all tempered by the light hues of the elaborate and much peopled architecture so typical of this Interpenetrated period.

Facing us in the north wall of the nave, above the portal through which we shall depart, are three unusual windows of four lancets each. In each lancet dwells a single coloured saint, while below him kneels a donor; above is a simple arched bit of architecture. They date from 1455. Here also are shown the arms of such local families as Reinach, Zorn de Bulach, Masevaux, Andlau, Reich de Reichenstein, Waldner de Freudenstein, etc. Strangely enough the figures are against an uncoloured background. I assumed that the usual coloured ground had been destroyed and replaced by these white panes; but Mr. Geller, of Strasburg, who personally repaired the slight damage they received during the late War, confidently assures me that the background always lacked colour.

Up till 1833 there used to be a number of ancient horse-shoes nailed to the doors of this church, and here is the tale folk used to tell about them. When, during the Thirty Years' War, the Swedes took the town (December 30, 1632), its citizens crowded into the church for sanctuary. The Swedes, about to attack the church, were suddenly halted by the apparition of its patron saint, St. Thiébaut. Instantly the iron shoes fell from off their horses' feet, and the Swedes fled in dismay. The delighted citizens nailed the shoes to the church doors—and that is the end of the story!

COLMAR

THIS city is so centrally situated in Alsace that one can hardly go motoring among the glass shrines of that province without at some time or another passing through Colmar. It will be for that reason rather than for the over-restored remains of fifteenth-century panels in St. Martin's Church that we will halt for a brief visit. Indeed, it will be more profitable to enter the Colmar Museum, for there are to be seen a fine altar painting and other work by Caspar Eisenman, who did the cartoons for several windows at Saverne. Also the Museum has far more ancient glass than the church, but we must adhere to our Trappist rule of silence about museum glass for the reasons given in our Introduction.

In the seven choir windows at St. Martin's are all that remains of the early fifteenth-century panes, and the central window has the most and the best of it. The middle panel shows St. Martin arrayed as the Bishop of Tours engaged in the cheery task of leading a skeleton by the hand. Three angels swing out a lettered scroll beneath his feet. Perhaps the saint's gruesome companion depicts some one he raised from the dead,—in any event it is a unique picture on ancient glass.

In the embrasure to the left are scenes from the life of Christ, and across from it are still others, while fragments of fourteenth and fifteenth-century ornamental patterns are to be found scattered about other chancel lights.

Local tradition has it that in 1715 a certain Austrian, General von Frimont, sent home several chests full of ancient glass from this church, but that he was made to return some of it, and that those panes were set up in the choir. If this be true, it would be interesting to locate the rest of the loot in Austria.

SÉLESTAT (SCHLETTSTADT)

THE swift-driving motorist, tearing along the high road, will report to you that this is an entirely modern town, because that same highway would carry him along the recently built broad streets of a close lying suburb into which the more ancient town has spread itself. One has to turn off at right angles from this high road and penetrate the old quarters of the town to discover the ancient church of St. George. This turning and this delay will be well worth while, for the great end windows of both transepts are excellent, and, as for the western rose, it possesses the most interesting glazing of any in all Germany.

This rose dates from the last years of the fourteenth century, certainly not later than 1400, and is therefore at least three decades older than St. Catherine's story displayed in the south transept, and six decades earlier than that of St. Agnes in the northern transept. For this rose the stone-mason builded a handsome structure of ten radiating spaces, which are deftly elaborated by many tracery lights in what English architects call the "Decorated" manner. But the glazier outdid his comrade's artistic genius ; note the imagination displayed in utilizing these ten divisions of space, plus their ten attendant traceries.

The subject selected was the Ten Commandments. Upon each petal of the rose is set out a figure within a quatrefoil, and round about him winds a scroll lettered with a Commandment in Latin. Within the tracery light out beyond each petal, again within a quatrefoil, is a tiny group depicting the sin forbidden by this Commandment. One readily understands how these subjects afforded ample scope for Gothic *naïveté*. Between these outer tracery scenes come other and smaller lights each with a diminutive angel, and again the lettered scroll, so decorative a detail everywhere throughout the composition. It is doubtful if

SCHLETTSTADT, ST. GEORGE'S CHURCH. WEST FRONT

About 1400. Ten Commandments Window. A rose window rather than a wheel window (called radfenster in German). Graceful use of spruchband, lettered with the different Commandments. The small scenes at the circumference each show the infraction of the Commandment next it toward the central core. Below are lancets, small roses, etc., to balance the larger rose above.

there is so delightfully composed a picture in any rose window in Europe, especially for quaint Gothic naturalness throughout its scenes.

In the great transept windows, both north and south, the restoration has been pushed very far; but it is only fair to add that the old designs are nowhere impaired, and that the newer glass employed is deep toned, rich in quality, and not the shallow stuff one sees at Freiburg. Indeed, it is not exaggerated to say that the effect we to-day see must be very like that seen by St. George's parishioners in 1430 for the south transept and 1460 for the north.

The former and earlier window sets out nine episodes of the martyrdom of St. Catherine, while the latter shows seven of that of St. Agnes. It is rather unusual to find in Germany such attention paid to the martyrdom of a saint. It is easy to note the forward march and development of Gothic architecture by comparing its method in the south window with the more detailed and advanced construction of the northern one. You have only to turn about and presto !—the other of the pair is there ! Especially must we notice how much more horizontal is the architectural treatment in the earlier than in the later picture. Also observe that the quarry backgrounds of the south transept are replaced by figured curtains within the northern and later canopies.

The writer must confess a preference for the earlier, in spite of the greater perfection of the later Gothic. The earlier window leaves a memory of blue intermixed with strong red and soft green. It was glazed by a local man, deservedly of wide repute, named Hans Tieffenthal. The later window was by an unknown whom we moderns call " E. S.," because those initials set above his work in various churches is all that is known of him. Who will solve this mystery for us ?

OBERNAI (OBEREHNHEIM)

IT must always grieve a real lover of old glass to see it torn from its ancient setting and installed elsewhere, completely out of touch with the people and life of the Middle Ages for which it was made. "But," says the practical modern, "even an ingrowing enthusiast must admit that ancient churches must sometimes be torn down, either to make way for newer ones or for other reasons. And then what about the old glass?"

The answer will be found in Obernai. If you pass through this town along the highway running from busy Colmar to busier Strasburg you will but skirt Obernai's easterly or newer side, and will see nothing to suggest halting there. But if you turn westerly from that high road into the real heart of the old town, you will be rewarded with the sight of overhanging houses reaching out in friendly fashion toward their opposite neighbours, and also a small stream picturesquely winding its way down between the dwellings of men.

Seek out the principal church, and you will learn that this larger modern edifice has replaced a smaller predecessor. Did they sell the old glass to buy new and cleaner windows,—as alas! not infrequently happened? Did they exchange old lamps for new?

Go in and up to the north transept. Into its four embrasures you will find the ancient glass, installed, as a tablet records, in the year 1896. Unfortunately the architect did not learn in time of this transference, and had already constructed his four embrasures with two lancets each, while the glass obviously needed three. He cut out his stone mullions and replaced them by the necessary quota of iron bars; so all is well.

All these fine pictures, for they are really fine, have blue damask backgrounds, and most of them late Gothic canopies. In the eastern embrasure the female saints have their braided tresses gracefully drawn over each shoulder.

The right-hand saint is offering a basket of flowers to little children. Very different from this peaceful scene is that told on the left-hand picture of the north side, where St. Sebastian, under a golden canopy of twisting branches, is unflinchingly enduring the arrows of two archers on his right and three on his left.

Adjoining this window on the right is the crucified Christ with Mary and John. Notice that the canopies above the two figures are quite short. There is free use of light grass-green throughout. The westerly window has flowered canopies, brown in the side lancets and silver in the central one—an unusual combination.

Thus do we give our answer to the question set out at the beginning of this chapter ; also we urge that ancient glass be kept in its ancient home town, even if it must be transplanted into a newer edifice. Only, please notify the modern architect in sufficient time so that the new embrasures may suit the old glass !

STRASBURG

OF course everybody goes to Strasburg—there are dozens of reasons for that. Wise folk go more than once—some of them many times. The writer was wise enough to go often, but there was one best time. That was when he learned that in the atelier of a glass-maker of that ancient city was a craftsman who, like his father before him, had laboured for over the allotted span of fourscore years, and always upon our favourite craft. Why should he not so labour? for he loved his work, and the hours he spent upon it were the best of the day—and he kept long hours! It seemed to surprise the clerk in charge of the stuffy office below that the visiting stranger wished to mount to the busy workrooms above, only to see an octogenarian peintre-verrier, but nevertheless permission was granted. Upstairs I found a delightful old gentleman amidst the orderly untidiness of crowded workrooms full of new glazing and repairs of old. The long talks we had there were delightful, supplemented by rambles, unhurried, plus glass gossip over our after-dinner coffee in my hotel of an evening, or moments snatched during the daytime in the gorgeous gloom of the cathedral. There I heard tales of his experience as a master glass-maker and his father before him, neither of whom had ever ceased their loving service to the ancient windows of the great Minster. Not only did my friend know the story of every window, but also the private life and vicissitudes of them all. As a young man his had been the unwelcome task of scraping the ancient patine from outside the clerestory lights, constrained thereto by the German architect then in charge of the Fabric. Most precious was this bit of news, since it greatly aided me to answer an engrossing question as to how long it takes ancient glass deprived of its old patine to regain that softening effect which, like the down on a peach, ought never to be removed. This is not the sort of book to

discuss such chemical technicalities, but one may at least hint at one of the many by-paths of study leading on and out of the earlier joys of stained glass pilgrimages.

Some of his tales were of war ravages and other enemies of his beloved glass, but the most gruesome of all was that of standing by as helpless witness while Hans Wild's wonderful panels in St. Magdelen's Church melted and ran down to the ground, victims of the great fire raging within. Then, too, he knew all of Alsace outside of Strasburg, every remotest corner, and what had happened to its ancient glass, when and how repaired, and by whom. There never was so delightful a raconteur of the stained or painted pane, and he never had a more devout listener. His name is Geller, and to know him is a benignant privilege.

But now let us set out upon our glass pilgrimage to Strasburg's shrines, and begin with the cathedral. Perhaps we ought to examine the windows in due chronological order, but if you have any red blood in your veins, any susceptibility to beauty, you simply cannot be so systematic. You will doubtless enter by the south portal in the western front. Almost everybody does except those who come only to see the famous clock, and they do not count! I defy you to resist the immediate spell of this vast cavern of deep glowing colour opening before and above you. If you are one who can deliberately march from point to point, following chronological development merely because the centuries had to follow each other in decorous column, you do not belong in our pilgrim band. Go on ahead to inspect, but leave us behind to enjoy. Strasburg's cathedral is second to none in the collective effectiveness of its glass, and for this reason, if for no other, should we plunge headlong into the deep pool of its beauties, and cast chronological sequence to the winds.

Stretching along on your right hand as you enter is a close-at-hand gallery of six wide windows, each wider than high, and broken into four broad lancets, all crammed with Gothic pictures of splendid warmth and depth. They fairly bristle with engaging episodes, well calculated to detain you for as much time as you can spare. For those intent on studying that wealth of incident, which is such a Gothic charm, here is much joy waiting you. Take one of the chairs always at hand, sit down for a bit, and let your eyes carry you back five centuries. Here we run the

whole gamut of borders, all the way from none at all in the second embrasure from the west (whose countless personages leave no room for such a luxury) up through an apology for a border made by small figures under rudimentary canopies set regularly one above the other along the sides, until in the fifth embrasure, we find a frank border of twisting white vines against red, within whose convolutions are a series of miniature busts. In this last window we shall remark a graceful treatment to be seen again at St. Wilhelm's in Strasburg, at Weissenburg and elsewhere along the Rhine. This treatment is developed further just across the nave in the chapel of St. Lawrence, and we will speak of it there.

Especially pleasing is what we shall see depicted in the second embrasure from the west—a prediction of the Last Judgment. The eyes of the resurrected below are turned upward toward the tracery lights above, where the Judge of all the World is enthroned. Down in the right-hand corner is a most alarming grey-white devil with blazing red eyes and ears (for he hears as much evil as he sees !) and crowded about by his victims. Here is a convincing explanation of why these Last Judgment pictures are generally called Doom windows. Perhaps the best known of them is at Fairford near Oxford.

The eastmost of these six lower embrasures—this Gallery of Welcome—contains many early pointed white canopies against red, an appropriate preparation for what we shall see next door.

We will now finish with our stroll down this row, rich in all that fourteenth-century German glaziers can show, which is saying a great deal. You can enjoy the same early warmth at Cologne Cathedral, but not until after you have passed on beyond the thinner hues of later windows along the north nave, and, having bought your chancel admission tickets, start to go round the choir ambulatory. But at Strasburg it lays hold of you at once, fairly seizes you at the entrance, nor, once gripped, does it soon release you.

Hardly have we strolled to the easterly end of this fourteenth-century series, this welcome of warm colour or warm welcome of colour (just as you please), than you become aware of a small chapel breaking out south from this very wall, and filling the rest of the space this side of

the nave, right up to the south transept's west wall. And where will you find a more satisfactory display of mid-fourteenth-century saints under high aspiring Gothic canopies against alternating red and blue grounds and of more adequate scale of coloration than in the six lights that here surround the much frequented shrine of St. Catherine? This beautiful nook, opening out of a splendid interior, and thronged by many who repair hither to say their prayers in the harmony of the gay windows and the light of the votive candles about the beautiful chased shrine, leaves a delightful memory. The glass is of a sort but seldom seen in Germany. The archives say that it was made by a German, but so lofty are the pinnacles above the saints, making the canopies three times taller than the figures, that one feels contemporary French influence. The glazier may have been German, but surely he had studied or worked in France. Indeed, there is no place where one can so conveniently compare the French manner of the fourteenth century with that of contemporary German work than here. One has only to visit this chapel of St. Catherine for the French manner, and then St. Lawrence's chapel opposite (across the nave) for the German.

With a sign of contentment one passes out again into the huge nave, but not for a moment does that spell leave us to which we have succumbed upon entering the cathedral. Above us the lofty clerestory is set about with a double row of ancient monarchs, each within his handsome border, and sternly regular in duly ordered array. Nor are they any more effective than the earlier and somewhat older battalion of worthies paraded along the pierced triforium gallery just below the clerestory, or their companions in the bay windows below. Here we find the key to the mystery of how a Minster's gloom may be tempered by a sufficient illumination, even though glazed throughout in the deep tones of the early masters. It is that the clerestory embrasures are lofty enough, that the triforium is also pierced with windows, but especially that the bays below are not recessed into chapels as at Seville and elsewhere, for that means that the light below would be localized and prevented by the chapel walls from spreading sideways, as does that coming in from the triforium and clerestory windows above. Here is a lesson for American

and all other modern architects in church illumination. Nowhere can it be better learnt.

The double row of ancient worthies in the clerestory are taller than those along the triforium, but the foreshortening caused by the height of both those ranges of windows above us renders this difference in stature satisfactory and not distracting. Nowhere will we find a more harmonious or richer treatment of upper lighting, and all without injuring the general scheme of judicious illumination.

The best point from which to review this high posted legion of mighty men is from just where you finished your enjoyment of the fourteenth-century Gallery of Welcome along the south wall. You have only to turn about and look up and across the nave. There will face you not only the tall double ranks of the clerestory and their lesser cousins of the triforium, but also a taller and statelier row in the northern bay-lights below, each erect in his own lancet, gay with parti-coloured robes, all under canopies of silvery white and not alternately gold and silver as, unfortunately, is sometimes the case in Germany. Warm as is all this colour, even warmer is that of the elaborate tracery lights topping off the windows whose six-foil and four-foil portholes, with rich medallions at their centres, glow even more deeply than the panes below.

Perhaps we ought now to cross over the nave to the chapel of St. Lawrence, which, on the north, balances that of St. Catherine we have just visited—but we shall do nothing of the sort. It may be proper for the conscientious sightseer, but we are only unworthy enthusiasts, under the spell of Strasburg Minster. For this good and sufficient reason we shall turn from contemplating the north wall splendours, and, careless for the moment that they are matched by southerly ones right above our heads, pass eastward into the south transept. Fronting us is the ridiculous and much touted mechanical clock, beloved of "personally conducted" tourists, who pay to have their sightseeing done for them. But we are otherwise minded, and instead, shall gaze upward where bursts upon our view the great St. Christopher—*kolossal-figur*, the Germans call him—and rightly, who, 28 feet tall, looms up in the transept's easterly wall, where he has patiently upborne the Christ Child ever since early in the thirteenth century. Once we have seen that amazing figure we shall notice

little else, and surely he will long dominate our memory of Strasburg. On both sides and facing him are contemporaries well worth our notice, but all drawn to less than half his scale. They are not only in the wall he adorns and the one facing it, but also in the south wall where, high up, are two mid-thirteenth-century rose windows.

One rose is named after the Old Dispensation and the other after the New. Both are of that early construction when roses were made up of groups of small circular apertures in the wall, rather than built as the great radiating wheel they later became, of which type the west front has an impressive sixteen-petalled example dating from the fifteenth century, forty-four feet in diameter. But it is difficult to keep one's attention upon these other transept lights, so engrossing has become the stupendous St. Christopher. Fortunately there is a column in this transept so placed that, by standing behind it, one can see both the rose windows and the great St. Christopher, while the dreadful clock is blotted out of the picture. Our giant is the most impressive of all early glass people, statelier and taller even than the great folk stationed below the roses in the transepts at Chartres. The burly strength of his designing is accentuated by the massive iron saddle-bars that swerve to contain the mighty head and shoulders and his precious burden. It is not easy to make out the outlines of the Christ Child, owing to mediæval damage. The head with a portion of the original red halo is about all that is easily distinguishable, but fortunately the patchings of that upper corner was done with contemporary and therefore richly coloured material, so the general effect is not marred. This time we cannot blame modern meddlers. All the way down to Christopher's red stockinged, golden shod feet falls a robe of deep prune quarries, each quarry bordered in light blue with gold at the corners, the blue echoed in the broad border which, enriched with more gold, runs all about the wide Romanesque embrasure beneath the rounded arch. The thirteenth-century figures of life size, which one above the other and with wide geometric patterned borders fill one light to his right and two to his left, serve to accentuate the mightiness of the towering St. Christopher whom they adjoin.

Nevertheless, greatly as the giant dominates not only

this transept, but also all the Minster's glass, he must not make us neglect the unusually fine roses of the south wall. Those who have brought their opera glasses with them will be well repaid for their trouble, for those roses are so high up, and it is so difficult to spell out their story or even the large lettering used freely in the bordering lights, that one's unassisted eyes are at a disadvantage.

By the way, before we leave this transept, notice one patterned window, the southmost in the east wall, where against a field of blue overrun with curling white vines are depicted two wheel windows, red outlined with gold diluted by light green. Their pattern, with half-tilted wheels, reminds us of the stone structure of the west rose at the Lorenzkirche in Nuremburg, except that there one sees no perpendicular or horizontal lines as here. One wonders how the similarity came about, since Nuremburg and Strasburg are far apart, and there is nothing similar to either of them anywhere else.

Just east of this south transept is a small chapel which leads us on further east to the cloisters, along which are nine lights, all except the central one preserving fourteenth and fifteenth-century glass, said to have been fetched hither from a destroyed Alsatian convent. The two most interesting bits are the early Gothic wheels with white spokes showing against a light ground. In the crypt below is some interesting twelfth-century glass, but it lacks the beauty of the thirteenth-century panes upstairs.

We will now retrace our steps back through the small chapel and south transept into the nave, passing across the chancel front, whose modern or over-restored thirteenth-century panels will not detain us, and so round into the north transept. Here the round arched wide embrasures declare that we are back in the Romanesque period, and here there is much fine glass of the late twelfth and early thirteenth century. Its composition is more mosaic in type than that we have just seen. Perhaps we will conclude that, in Irish phraseology, the best thing in this north transept is outside of it, for it affords to those equipped with opera glasses the best view of the two "holes-in-the-wall" roses of the south transept. The north transept windows are rich and fine, but they lack the charm of their cousins across to the south.

Just to our right as we emerge from the north transept

STRASBURG CATHEDRAL. SOUTH WALL OF SOUTH TRANSEPT

Twelve Prophets window, mid-thirteenth century. Also called Rose of the Old Testament. Is better handled than its contemporary neighbour of the New Testament. These early rose windows consisted of grouped holes pierced in the wall; the rose and wheel windows will develop later

lies the chapel of St. Lawrence, breaking out from the nave's north wall. Its one westerly light is glazed in white, just as is the case in its twin, St. Catherine's chapel, opposite across the nave. St. Lawrence's north wall is pierced by four ample four-lanceted windows. The westmost pair are of the type remarked in the nave's south wall, except that they have decided borders for each lancet, neglected across the church. The eastmost pair are a little later, about 1460, and therefore not quite so deep in tone, and of a distinctly yellowish-green effect. These are examples of the pleasing vine treatment twining its way about the four scenes running one above the other, the whitish vine thrown out against strong red, while the convolutions of its tendrils contrive small cartouches enclosing miniature busts. We shall presently see this again in St. Wilhelm's west front.

Stepping out of this chapel into the nave, and therefore facing south, we look up and across upon just such another splendid array of figures in clerestory and triforium gallery as we earlier noticed along those similar upper ranges of the north wall. Here on the south the general effect is somewhat richer than opposite, because the north side has grisaille in its borders instead of the deep colour used on the south.

In recent years extensive works, having for their purpose the strengthening of the westerly towers and replacement of their foundations, long masked from within all the west front's glass, but viewed from outside one can see that the superb sixteen-petalled rose, with its graceful slender mullion, is glazed in geometric patterns.

Around on the south side of the Minster, and standing a little apart from it, but alongside the south portal, is the chapel of St. Michael, whose two western lights contain old glass.

You may possibly conclude that we have spoken at too great length of the cathedral's windows, but you are more apt to reach that conclusion before you have seen them than after doing so.

Next we will take you to St. Thomas's Church, one of the richest exhibits of early geometrical patterned glass anywhere to be seen. Tourists generally come here to see the ornate tomb of that distinguished Strasburger, Marshal Saxe, but that is not our purpose. We will give the tomb

the respectful attention it deserves, indeed we cannot help it, so egregiously does it dominate the entire east end of the chancel. That duty discharged, we will look up and out at the long rows of fourteenth-century windows. Let us stroll about and slowly revel in the unlimited ingenuity and taste of intermingled colour and grisaille filling the numerous tall lights set about this commodious church. Along each side of the chancel run lateral chapels, opening into it, and their windows are best seen from within the chancel. The handsomest one is the most easterly in the north wall, where the impressive figures of God the Father and the Virgin Mary against a blue background occupy the central portion, framed by boldly swerving borders running out for that purpose from their usual position at the edges. These borders and swerving lines are of grisaille leaves against red, and, in similar fashion, all the yellowish-green panes are warmed by red roses set upon them, whose bosses show touches of the same hue. This sets the note for the whole church—grisaille, frequently in a leaf pattern, but judiciously warmed by occasional bits of colour, frequently red.

Perhaps we were wrong in beginning by this window, for we might thereby create the impression that many other figures were to be seen in this church ; but that is not true, except in one other window, the third from the east in the north wall of the nave. There we find up among the pinnacles of the canopy a Crucifixion scene, where the arms of the Cross are not straight but bend upward. This peculiarity will also be noticed at Esslingen, but there the arms are curved downward.

These nave windows have their upper portions filled with geometric or leaved patterns, in the fully developed fourteenth-century manner. Below these were canopies with pinnacles of gold or silver against red or blue quarries or roundels. Unfortunately, the lower portions of these canopies where saints used to dwell have been replaced by white roundel panes, possibly to increase the lighting. Greater attention to detail, noticeable along the nave's south side lights, not only in these pinnacles, but also in the grisaille patterns above, date them a little later in the century than their northerly cousins.

St. Thomas's Church is beyond peradventure one of the most satisfactory places in Germany to study geometrical

patterned glass, so complete is it in quantity, and so pleasantly warmed in tone. Indeed, it is here that one best understands why many writers name German glass of that century " Geometric."

It is the late fifteenth-century glass that inspires our visit to the Wilhelmkirche. It is found there in ample quantity ranged along both sides of the simply planned nave, and extending out into the chancel. There are no transepts. Wilhelmskirche is just as typical of fifteenth-century storied windows as St. Thomas's is of fourteenth-century unstoried ones. There will be some earnest student of Scripture who will comment that the latter church obeys the Second Commandment more than does the former one.

The Wilhelmskirche contains but one fourteenth-century window, but that one is a joy. It is in the middle of the west front, and just below it runs a gallery which enables us to inspect at close range this delightful *chef d'œuvre* from the same hand that glazed the eastern pair of lights in St. Lawrence's chapel at the cathedral. His window here is in much better condition. It is a grass-green and jonquil-yellow poem, that hints at Winter-time dreams of a Spring close at hand. Here again we have those pleasing vine tendril cartouches, tucked away in unoccupied corners, but all are not filled with dainty busts as at the cathedral, only those of the central lancet. At the bottom of that lancet reclines Jesse, while just above him is the Annunciation followed by sundry scenes from Christ's earthly history. We shall see many other examples of this German practice of replacing Jesse's descendants on the vine by episodes from the New Testament. Elsewhere in Europe this practice is almost unknown, for always we have personages as blossoms on the vine, generally his descendants, but sometimes, as at Beauvais and Ste. Etienne du Mont, Paris, by contemporary monarchs.

Another feature of this fourteenth-century window repays attention. The order of the scenes is quite unusual. It begins at the bottom of the central lancet and develops upward to its top, and then does the same thing in the left lancet, and lastly in the right one. The vine mounting from Jesse's loins naturally requires an upward development of the story instead of the usual horizontal one, but why this turning first to the left and then to the right for its sequence?

As for the rest of the church, we shall find ourselves transferred into the midst of the fifteenth century, with ten fine two-lanceted windows relating one scriptural story after another. Along the south wall there runs a gallery giving us close access to the glass, which facility for study is lacking along the north wall. All the scenes are richly coloured, well drawn, and enclosed within graceful borders of modest width, and sometimes we shall see flowers therein as well as the ever popular German leaves. Although architecture is often depicted as setting the scene for the episode, we are here spared any excessive intrusion of canopies. The backgrounds are generally enriched by much damask, often in blue.

If the pilgrim can devote a little time to these pictures he will presently notice that three men worked here, first, he who glazed at Walbourg in 1461, next the Altthann glazier of 1466, and still another, who probably came between them in time as he obviously did in style. The 1870 restoration of all this glass mixed up the order of the panels as much as a later one did down at Mülhausen in Alsace, but this means all the more fun in detecting the mixing. Correcting other people's errors always gives one a pleasantly superior feeling.

It is not hard to trace the 1461 Master of Walbourg in these Wilhelmskirche windows. Take, for example, the south side picture of Christ Rising from the Tomb bearing the banner of the Cross in His hand. It is exactly the same as that in the right-hand or south-east window of the Walbourg apse, except that there the sleeping guard in the left of the foreground wears armour. Then, too, the Ascension picture is the same at both places, even to the footprints left behind on the broken column by the departing feet of the ascending Saviour.

The telling of scriptural tales was necessarily the first business of these artists, but they never forgot the play of colour and its prime importance for their general effect. Note the mulberry battlements against red damask in the second from the east on the north side. " Who ever heard of mulberry battlements ? " exclaims the critic. " Why not ? " replies the artist, and he gets away with it ! Certainly the armoured knights in his foreground seem undisturbed by this fantasy of his palette.

My octogenarian peintre-verrier friend was at his best

when he chronicled the long history of Strasburg's glass from its earliest beginnings in the twelfth century in the crypt at the cathedral down to the sixteenth-century panes in the Museum. All this long way we strolled together with unhurried pace, the delightful old glazier regaling every step of our progress with anecdotes and illuminating observations upon the craft he loved and knew so well. It is a long and beautiful tale, and its study will give the pilgrim many happy hours in Strasburg.

ROSENWEILLER

ALTHOUGH the books say little or nothing about this hamlet, lying 25 kilometres from Strasburg, near Molsheim, it nevertheless has a pair of charming two-lanceted windows of such beautiful workmanship as to repay the run from Strasburg to see them. Because of the high order of their craftsmanship the details deserve close inspection. For example, quite unusual is the portrayal of Christ Baptized by John which occupies the top of the left-hand or southerly window. Christ is immersed almost to the shoulders, and the outlines of that portion of His body are clearly delineated through the greenish-white water. The head and shoulders are brownish flesh colour. Above the red halo that encircles His head hovers a white dove. One of the few similar scenes is at nearby Nieder Haslach, so one fairly surmises that the same artist was employed in both places, even though the drawing of the immersed body is much more perfect here. We know the date of the glass at Nieder Haslach, so we may safely place this panel at the end of the fourteenth century. John stands in the adjoining lancet, as does also an angelic attendant holding the Saviour's raiment. This method of extending the scene across both lancets is facilitated by the round frames which, one above the other to the number of five, fill each of the windows with utter disregard of the mullion running between the lancets. At first glance the borders of these circular pictures seem made by a vine, but closer scrutiny reveals it is but a conventional white line.

The backgrounds within the frames show a charming combination of dark grey-blue roundels strongly resembling Victrola disks and separated by crosses of tiny leaves. The narrative is developed in each window from the bottom towards the top. The first one shows episodes in the early life of Christ beginning with His Birth, while the other takes them from the Passion. The central window has

three and not two lancets, but is walled up except for the tracery lights above. It, however, formerly carried on the narrative between Christ's early life and His Martyrdom.

The garments of the three Kings at Bethlehem are white, as was the fashion to depict them prevalent at the date of this glass. The Descent of the Holy Ghost with which this series concludes makes dramatic use of descending rays of light. It is a great pity the central group of pictures is missing, but perhaps it will some day be discovered tucked away in a private collection. This has happened oftener than one imagines, and sometimes these lost sheep have been shepherded back to their former companions. Let us hope the ancient total of Rosenweiller's panels may one day be thus completed.

NIEDER HASLACH

ABOUT 35 kilometres west of Strasburg, tucked away in the valley of a small stream called the Bruche, a short run uphill north from the main highway, is a delightful bower of early glass. How it came to be there reads like a fairy tale, and we will make one of its windows tell us the story.

Go forward to the second one from the east on the south side of the nave, where twelve panels record the life of St. Florentin, to whom the little edifice is dedicated. As usual the story develops first along the lower tier of panels from left to right, then along the next tier above in the same direction, and so on. In the sixth scene the Saint is handing a glove to King Dagobert II (not the immodest King of the French folk-song !), who is emerging from his bath-tub. This depicts the conclusion of the following pleasing legend narrated upon the glass.

Away back in the seventh century, coming from either Scotland or Ireland, there wandered hither a restless anchorite seeking a spot completely removed from all earthly distractions. When he reached the Hasel Valley he stopped, prepared a cell, and betook himself to his devotions. Even in this remote spot his holiness attracted visitors needing spiritual aid, and so famous became the cures his prayers effected that the news spread far and wide. King Dagobert in nearby Kircheim had a daughter born blind and dumb, and hearing one day of this amazing hermit he decided to summon the wonder-worker to aid her if possible. To that end he sent emissaries to fetch him with a handsomely caparisoned horse, but the saintly anchorite refused the horse, mounted his own homely mule, and set out on the errand of mercy. Just before he reached the Palace the much desired cure was effected, and the delighted daughter cried out " There comes St. Florentin, because of whose holy life God has given me my sight and speech." You have only to look at panel No. 4 to see the

delighted daughter exclaiming with joy. You may object that the battlemented Palace looks rather like an opera box! Panel No. 4 shows the Saint blessing the maiden, and No. 5 the King on his knees pouring out his gratitude.

And now for our glove and bath-tub episode. The King's offer of material compensation was indefinite, but the practical saint preferred something definite. He would only accept a small oratory and the land on which to build it. "Granted," replied the grateful monarch. "But how much land may I take?" queried the cautious benefactor. "You shall have so much as you can ride around on your mule while I am undressing, taking my bath, and dressing again," said the King. We are assured by a trustworthy chronicler that the hermit shot off on his mule at twice the pace any horseman would venture in a broken country, in order to circumnavigate as much land as possible. He returned just in time to hand the King a glove, agreed upon as the last article of apparel to complete his toilet. The King's tub is but an honest wooden one; it was open plumbing "openly arrived at." Doubtless the King indulgently dawdled over his morning bath in order that time might be given for the galloping mule to loop about plenty of land for the oratory. Nor was this foundation of the small church the end of the hermit, for his life story did not conclude until he who sought to be a recluse was forced to accept the Bishopric of Strasburg, then as now an important See.

The window we have just been describing is but one of a series of ten, five on each side of the nave with dates all the way from 1380 to 1420. In addition to this fine gallery, the seven most easterly lights around the choir contain even older glass, probably transferred from an earlier church on this same site which was destroyed by fire in 1287. This fact would date this easterly series soon after the middle of the thirteenth century. The canopied figures in all but the eastmost occupy only one-sixth of the embrasures at the bottom, but the space above is filled with somewhat later Geometric pattern glass, probably of even date with the nave windows, and set up contemporaneously with the reinstallation of the earlier panes below them. An unusual feature for the thirteenth century is that names of several donors appear on the glass. In the central eastmost light are two tiers of figures, one being the

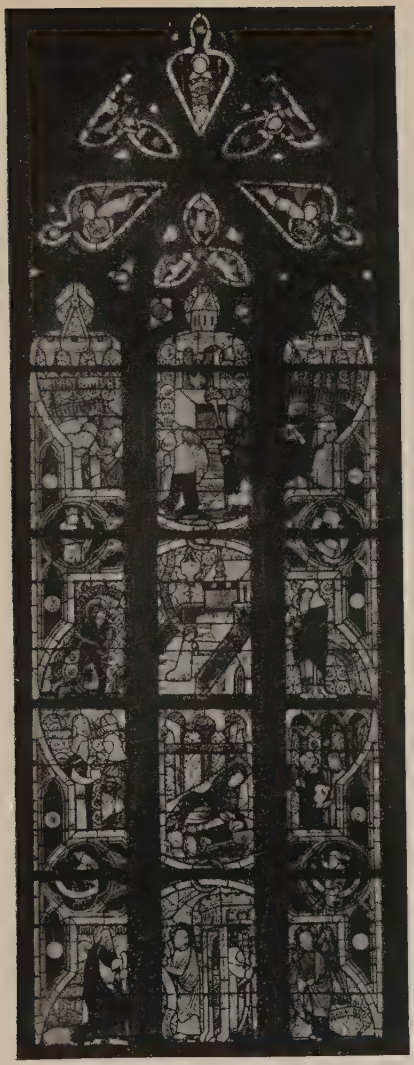
Virgin Mary royally arrayed, with an apple in her hand, which she offers to the Infant Jesus. The three lancets to her right and left have each a saint with a kneeling donor, always beneath pinnacled canopies of early design. Although not so entertaining as we shall find the storied windows of the nave, these choir lancets afford an altogether admirable setting for the High Altar, and worthily complete a chancel of unusual charm.

The nave window which told us the story of the church's foundation has many worthy companions alongside and across the nave. These nave windows are the real glory of the church. They have been fully restored, but the material used was, fortunately for us, of as rich tone as the original glass, so we shall not be disappointed by thinness of tint or inadequacy of colour as in the restoration at Freiburg Cathedral.

Perhaps what will strike us most will be the sweep and scope of those great round frames of contrasting colour which, swinging across all three lancets, form the centre of composition for nearly half these nave lights. Sometimes the backgrounds inside these frames are of damask and leaf patterns, and sometimes of small disks like those of a Victrola, as seen at nearby Rosenweiller, but no matter how elaborate, they are always duly subordinate.

In one case on the south side the most elaborate of all the great central frames is not circular, but shows the outline of a square set upon a circle, then a popular design in Germany. Here we have the life of the Virgin Mary, and within the central frame we see her as a child mounting the steps all alone to the Temple, her mother and father praying for her in the side lancets. Her aloofness is admirably portrayed, perhaps better than anywhere else except in that haunting picture of Tintoretto's in the Chiesa della Madonna dell' Orto at Venice, where her girlish form is so outlined against the sky as she mounts the steps as to separate her completely from the surrounding persons.

Also on the south side is a fine Passion window, in whose central frame the Crucifixion is depicted with perhaps more detail than any other contemporary glass picture. The lower foreground is filled with figures, above whom the Dying Christ on the Cross is lifted higher than in most glass. We shall expect the traditional angel and devil



NIEDER HASLACH

Early fourteenth century. Illustrates German fondness for carrying pictures across all lancets of a window regardless of its stone mullions, effecting this by means of large frames, whose shapes frequently suggest the combined outlines of a square placed on a circle, etc. Note German desire to complete space composition by filling gaps between larger pictures with small half-figures bearing the ever popular spruckband.

carrying off the souls respectively of repentant and unrepentant thief, and here they are. The devil is seizing his prey with his teeth, the better to drag it from the mouth of the dying man. Over on the north side the eastmost light has the central frame filled with a large John the Baptist, largest of all the nave's personages. Down in the right-hand lower corner he is baptizing Christ, not in a river, but in a small column of water enclosed at the sides so as not to wet John to the left or the angel to the right. The water is not so convincing as in the same scene at Rosenweiller, because here it does not disclose the outlines of the immersed body. John the Evangelist also has a window dedicated to him on this same north side, but he does not monopolize a central frame as does John the Baptist. Note that at the bottom the white table carries the scenes across all the three lancets.

It is not often that we see a window narrating the martyrdom of several Disciples, so the one on the north side showing a dozen such is all the more interesting. There is no attempt to gather them all into one composition, but one-twelfth of the entire surface is equitably allotted to each martyr. In another north side window, devoted to the mystery of the Mass, the central frame is a square set upon its point, and the dainty details are so exquisitely worked out that they must not be neglected.

The eastmost embrasure on the north side shows the conflict between the Virtues and the Vices. The Germans call this a Tugendfenster. The attitude of the victors and the way they hold their spears would seem to indicate that this was the work of a man whom we have already remarked at the Wilhelmskirche in Strasburg, in St. Lawrence's Chapel at the Cathedral, and further south in Mülhausen.

For picturesque setting as well as for richness both of design and colour this modestly retiring sanctuary of St. Florentin deserves and will earn a very special place in our heart and memory. Its very retirement from the main line of travel, and its seclusion from all modern bustle in this old-world valley, adds greatly to its charm.

WESTHOFEN

ANOTHER pleasing nook, tucked away in the foothills of the Vosges, is within easy reach of Strasburg, 26 kilometres away. It is but one of the many points which a pilgrim using Strasburg as a centre may visit either at the beginning or the end of a day's run out into the country.

Here we shall find mosaic almond-shaped medallions of the early fourteenth century, similar to those in the Liebfrauenkirche, Esslingen, and shall therefore not expect their workmanship or design to be as fully developed as at their neighbour Nieder Haslach—which date from the end of that century. There are also some fine examples of this shape at Schloss Erbach. Westhofen has only two ancient windows, as against the splendidly complete glazing of Nieder Haslach. These two are in the chancel, flanking the modern glass in the eastern embrasure, and greatly to the latter's discomfiture. Here against backgrounds of tiny quarries in red, blue and green are set small medallions framed by narrow dark blue lines, eight of them one above another. The figures, taller in the easterly half of each window, stand beneath canopies with early pinnacles of dull grey. To the right the fairly broad borders show leaf patterns of red, blue and yellow or green, but in the left-hand window the borders are all Geometric patterns.

We should include Westhofen in our itinerary because its glass marks a clear step in the progress of its century, and also because the windows are set conveniently low for our examination. Although the exhibit is limited in quantity, it is delightful in colouring.

SAVERNE (ZABERN)

STRASBURG has another interesting neighbour, and it lies only 39 kilometres away over a good road. Saverne is no town in which to discuss international politics, nor will it prove easy to avoid such a waste of time, and the glass itself will be responsible in no small measure. During the War an unknown aviator dropped a bomb on the church, badly damaging the chancel. Ever since then a civil war of words, sometimes becoming uncivil, has been waged between the French and the German sympathizers among the townsfolk, each stoutly maintaining that the bomb must have been thrown by an airman of the opposing opinion. The best that we visitors can say is that he was a fool, no matter what his nationality, for towns cannot be reduced by bombing churches, certain to arouse intense popular feeling. Fortunately for the glass and for us its admirers, these windows were in a chapel lying north along the chancel, safely separated from it by a stone wall, so that the bomb falling in the south-west corner of the chancel did not wreck the old panes of the adjacent chapel. I had the good fortune to talk in Strasburg with Mr. Geller, who as expert had been called in by the Saverne authorities to remove these north chapel windows from their embrasures and store them safely away in boxes. This was done immediately after the bombing to avoid any further trouble. When I visited the church in the autumn of 1926 the glass was still in boxes, but probably the Paris authorities will soon have reinstalled the panes in their old embrasures. Mr. Geller told me that when he reached the scene of the disaster he found that although the three windows to the west in the north chapel embrasure's wall had been protected by the partition wall from the explosion, the three in the chapel's east end were somewhat injured by fragments driven out through the north-east chancel embrasure.

Later. May, 1927.—While this book was in the press there came the news that the Saverne windows were back again in place, so the author made a special trip from Paris to see them. They are well worth it! The old glass fills all three eastern lights of the north-easterly and one of the three northerly ones, while across the bottom of its neighbour are set a small but fine Crucifixion and a St. Margaret. All of these windows are of two lancets except the eastmost, which has three. Unfortunately a pretentious altar back hides the latter. The north-easterly window has no equal in the Rhine lands. Caspar Eisenman, whose fine altarpiece we saw at Colmar, designed in 1465 the eight small scenes which in pairs descend the two lancets, beginning at the top with the Entry of Christ into Jerusalem and then, running always left to right, end at the bottom in the Crowning of Thorns. The composition and the drawing are equally pleasing. Always Christ's head is encircled by an unusually large golden halo with black traceries. Especially life-like is the man in green breeches and white shirt who in the Flagellation scene swings viciously aloft a scourge of knotted cords. Earlier in that century, soon after 1400, came the central and the south-easterly lights, the former with two tiers of pictures, the latter with three. The three Magi are found at the bottom of each, but the eastern group is older and finer than the more archaic trio to the south-east. In the former the negro Magus is unique on glass, for he has a blue face and red lips. This colouring is as surprising as the crimson hair of a man in the Robing of Christ in the next window; in its upper tier we have an unusual green, both light and greyish. The four 1490 saints, three of them women, that fill the central light on the north are credited to Hans Wild's studio, but this seems a mistake. The only hint of Wild's manner shown here is in the rather short canopies upon Eisenman's pictures. Although they do not alternate silver and gold as do Wild's, they are first silver, then gold, then mulberry, and lastly silver. Eisenman preceded Wild; is it possible that the latter adopted and developed this treatment of canopies?

WALBOURG

JUST as an engaging opening for a story or a pleasing overture to an opera puts the reader or listener into a favourable mood to enjoy what follows, so the approach to Walbourg through the forest of Haguenau prepares one admirably for the æsthetic treat there awaiting him. To one motoring or bicycling northward from Strasburg toward Wissembourg, Haguenau lies half-way, and, soon after leaving that town, begins the forest of the same name. Just beyond the 7-kilometre post a road turns off sharply to the left, but still through the forest. Two kilometres along this by-road brings us out into a clearing where lies the hamlet of Walbourg, and after another sharp turn to the left and a hundred yards down the lane is the small church we are seeking, sitting well back from the road. It is not easy to find, but it is worth the trouble of the search.

Of a much earlier foundation, the church was re-built in 1456 by the Abbot Buckard of Müllenheim, and five years later his brother gave the three most easterly windows of the chancel, as appears from the German label running across their top fixing 1461 for their installation (Wrden Dise Fenter Gemacht in Disen Kor).

Let us enter the western doorway. Off at the far end of the narrow interior is our glass. What blues !—what deep singing blues !—that is the echoing memory that Walbourg will always bring us. Be in no hurry to press forward—wait a bit at the door and enjoy the distant prospect of this melody of colour. Sons of Yale University halt here, for yonder is your own beloved blue at its best.

So winsome is the first effect of the chapel that the reader will not be surprised to learn that no less than six German Emperors felt its charm and favoured it with their benefactions—Rudolf the Hapsburg (1282), Henry VII (1310), Louis of Bavaria (1330), Charles IV

(1366), Sigismond (1417), and the greatest of them all, Charles V (1548).

And now for a nearer view of the many alluring panels. Once inside the small chancel we perceive that the three windows that please so at a distance are all of one type, showing at the north-east corner the legend of the Virgin according to the Apocryphal Scriptures, and the Saviour's life up to His entry into Jerusalem. The second (east central) window continues the narrative up to the Crucifixion. One regrets that in No. 15, where Herod is presiding over the Massacre of the Innocents, he should be approving the swordsman in the centre who holds a naked child upside down, for all the world like a rabbit! Here, as at Nieder Haslach and elsewhere, the expiring thieves on their crosses breathe out their souls. An angel above the cross receives that of the penitent thief and a devil below the cross that of the impenitent one who is dying in fearful agonies.

The third or south-east window begins with the Descent from the Cross, and continues through the Assumption of the Virgin (No. 14), and then for six more panels gives the history of John the Baptist, and ends with the Arms of the Mullenheim donor. Do not fail to note that in this window are at least two scenes we have seen repeated by the same artist in the Wilhelmskirche at Strasburg, *i.e.* the Resurrection and the Ascension.

Either side of this charming trio is another window, this time of two instead of three lancets, filled with saints, and with six out of the usual fifteen precursory signs of the Last Judgment, such as the rain of stones, stars falling from the heavens, hills tumbling into valleys, etc. The glass of these two flanking windows has been transferred to the present location from elsewhere in the church. The figures are generally under canopies, thereby differing from their worthier neighbours which separate them, and are evidently of entirely different workmanship.

The development of the narrative of the three easterly Walbourg windows is quite out of the ordinary. Instead of as usual beginning at the bottom, running left and then mounting, etc., here the first window begins its narrative at the top, descends, climbs up the second window, and then descends again in the third one. The flanking pair of windows has glass so different from the central trio that

one is grateful they are each set in the chancel's side walls, and are therefore invisible from the west entrance of the nave. If they were, the contrast between their assorted late fifteenth and early sixteenth-century panes with the glorious blue and consistent late Gothic of the apsidal sisters would be unfortunate. As it is, they are not seen until one reaches the chancel, and then give added beauty to an apse further adorned with ancient mural paintings.

WISSEMBOURG (WEISSENBURG)

HERE we reach the furthest point in our Alsatian trip north out of Strasburg, having *en route* visited certainly Walbourg, and possibly Westhofen and Saverne. We find ourselves in the north-east corner of that province, right where it joins Lorraine and Germany ; indeed, we pass close to the German custom-house on the eastern outskirts of the town as we turn southward to Strasburg. It will probably be dusk, after a long day, for glass pilgrims must use the daylight to its very end. Twilight and later hours are good enough for such commonplace purposes as returning to night quarters.

The writer spent the last quarter of an autumn day watching the light die out through the rich panes of the lofty brick church of St. Peter and St. Paul. There had only been just time enough to make necessary notes on the windows. In the front pews to one side were nuns saying their evening prayers. The glowing chant of the richly-toned glass diminished slowly down through a hum to a whisper. Then the hush of twilight fell upon and silenced it, and the deliciously soft light died out. It was the perfect end of a perfect day.

When I arrived that afternoon in this fine old Abbey church the daylight was still strong, and gave full value not only to the rich Romanesque glazing of 1280, but also to the equally rich Geometric patterned windows of the fourteenth and fifteenth century with their canopied saints.

There are five graceful apse windows at the east end, and those who have visited the lower church at Assisi will recognize the kinship between the apse windows there and those at Wissembourg. Especially will this be true of the eastmost window.

But to be decorously chronological, we must first remark that the purely Romanesque glass, dating from the end of

the twelfth century, is to be found high up in a modest-sized rose window of the north transept. In its central circle is the Virgin Mary in light blue cloak seated holding the Infant Jesus. The rest of the window is made up of strongly coloured Romanesque conventional patterns. There is another rose across in the southern transept, but it is larger and gives less the effect of a blossom than of the spokes of a wheel, which are sixteen in number. The archives tell us that it was constructed some time between 1262 and 1293, so the fourteenth century was not far off. This fact is also demonstrated by the radiating lights being filled with the conventional Geometric pattern in which that fourteenth century was going to revel. This means that the colour of this rose is more diluted than in the one opposite it. Small personages are seen in the tracery lights beyond the petals and close to the circumference. Strangely enough this rose is not pierced and glazed at its central core as is generally the custom.

But let us hark back to the five sisters stationed about the eastern apse. In the two lancets of the central one are ten mosaic medallions one above the other in each of the two lancets. There is a great deal of grass-green used in both, but used quite differently. In the right lancet it is particularly noticeable in the parallel vertical belts which run up and down and are adorned by four lobed medallions. This fashion of belting together the medallions up and down a lancet is a distinctive German feature of the period. In the left lancet we recognize an old friend of the Rhine Valley, already observed at Esslingen and above the western gallery of the Wilhelmskirche at Strasburg. The kinship between all these windows is marked by the dainty little cartouches formed of vine tendrils shooting out from the twisting parent trunk of light green, each cartouche containing its small bust against a red ground that gives added value to the tender grass-green of the vine. Most authorities date this window about 1280, and it is supposed to be the oldest Upper Rhine window of this type. One distinguished German writer says: "It is still very Romanesque in spirit, while the Lower Rhine group are completely Gothic." We can hardly agree with this, for what can be more Gothic than the grass-green vine all over the left lancet, beside being a century later than the small rose window of the north transept.

Flanking this central east light on each side is a pair of lights completely filled with geometrical patterns of a ruddy brown, far removed in their depth of tone from the better known English grisaille, which was then yellowish-green or greenish-yellow, as you prefer to describe it. This glass represents the very best that the German fourteenth century can do of this type, and provides ample reason why so many writers call the fourteenth century in Germany the " Geometric " period. It is delightful to find such a variety of patterns in close juxtaposition, and therefore convenient for comparison.

The window next on the left of the central one is filled with quarry-like strap work in differing tints, all of them toning into the general russet-brown effect. The one next the centre on the right is quite suggestive of Visigothic or Aztec rope patterns in its strap work, and besides, yields a lighter grisaille tone than its contemporary just described. But it is difficult to choose between these four Geometric windows. The infinite patience with which the glazier here interlaced his straps seems the high-water mark for use of leads in drawing a design. You see the design but you do not feel the leads, which is about as high a compliment as one can pay a window.

The nave clerestory embrasures have been walled up, but at one place the Decorated tops of four lancets show traces of Geometric pattern, with free use of reds.

To the west are also a pair of broad bordered windows of early fourteenth-century manufacture, with small scenes running horizontally across the bottom of each, while above, upon the Geometric patterns, is one tall figure in colour. The proportions of these embrasures are unusually pleasing ; they are rounded at the top.

Over the south portal by which we enter is a three-lanceted light, whose German inscription dates it 1487, the number four being the usual lozenge with two legs then used for that number. It looks more like a child's picture of a man with the head cut off than it does like the number 4. These lancets are interesting, because in their Gothic canopies we observe one of the few examples of that date forecasting the Renaissance architecture, which has already arrived outside Germany, but delayed for several decades its arrival in that country.

Who shall say that mellow old glass does not retain

some of the daylight after the light out of doors is almost cut off? Certain it is that when finally I reluctantly walked out into the afterglow that followed the sunset the world outside seemed darker than had the church I had just left. Perhaps this is rather the fancy of an enthusiast than a fit subject for scientific inquiry.

AUSTRIAN ITINERARY

SUPPOSE you place your left hand, palm downward, upon a map of post-Versailles Austria (a sadly diminished territory !), your wrist stretching up north-easterly across Poland and Czechoslovakia, and your fingers, slightly separated, pointing down south-westerly. Your Austrian map must be only large enough to accommodate your hand. Your thumb and four fingers will mark the five principal valleys, all of great beauty, through which we shall take you to see the mediæval glass of Austria, trips combining such beauty of scenery and of windows as will long prove a precious memory. Furthermore, this position of your left hand will illustrate another part of our story. The ridge of your knuckles will indicate the watershed separating the Danube from the four southerly valleys represented by your fingers, and so remind you that none of those four flow into the Danube. The thumb marks the upper reaches of the Danube, with Vienna situate at the base of your hand. The leftmost knuckle will stand for the Semmering Pass, a romantically picturesque landmark on the watershed dividing Austria's mountain-valley glass from that of the Danubian valley. They call that southern glass Alpenländische, or of the Alpine country.

In what order shall we visit these south-dropping valleys ? We have our choice of crossing the frontier at Salzburg and commencing with the mountain-valley glass of the south, or else of entering Austria by Passau on the Danube, near Linz (your thumb-nail). The Salzburg entrance will naturally follow upon a south German itinerary, ending at Munich, but 160 kilometres away. Passau and Linz (97 kilometres apart), whether for entrance or exit, would suppose a connection through Straubing with Regensburg (Ratisbon).

Music lovers, wishing to attend the annual festival at Salzburg, will probably adjust their itinerary so as either

AUSTRIA
13
14
15
16
48
47
Stifts Zwettl
Friedersbach
Gars
Schloss Kreutzenstein
Linz
Klosterneuburg
R. DANUBE
St. Florian
VIENNA
Wels
Stifts Ardagger
Steyer
Heiligenkreuz
Laxenburg
Lilienfeld
Salzburg
Wiener Neustadt
R. MURZ
Semmering
Leoben
Bruck
River
St. M. bei Leoben
MUR
Judenburg
Strassengel
Tamsweg
St. R. ob Murau
Graz
Friesach
St. Leonhard
Gurk
W.E.B.

to finish it there in time for the festival, or start from there upon its conclusion.

All the roads we suggest are either good or fair, but there are bad roads in Austria, so don't stray from our proposed line of travel.

The writer suggests entering at Salzburg so as to see the Hans Wild windows on the Nonnberg soon after his other work at Tübingen, Ulm and Munich, then strike in south-west up the Salzach and Fritz valleys and over the Tauern Pass to Tamsweg (about 130 kilometres), represented by the tip of your first finger. Here you will enter the upper end of the charming Murtal, or valley of the river Mur. Its flow is indicated by your first finger, then by your knuckles, and lastly by your little finger. It will drop from 3400 feet above sea-level at Tamsweg to 1600 feet at Bruck (the base of your little finger), where the Murz, tumbling down from Semmering, joins it, and then, united as the Mur, flows on down your little finger to its finger-nail at Strassengel and Graz (1135 feet), and so on out of Austria into Yugoslavia.

But of course we should take your fingers in order, and having passed through Tamsweg down your first finger (by St. Ruprecht ob Murau) to Teufenbach, branch off on to your second finger and run down and across into the Gurk valley to visit Friesach, with a short side trip up the Gurk to Lieding and Gurk of the famous frescoes, and perhaps to Weitensfeld. At the last-named place there is the oldest window in all Austria.

Coming back up your second finger through Judenburg, we turn south-westerly again down your third to St. Leonhard im Lavanttale. Here again you will be within a short run of the Yugoslav frontier, indeed all these southerly trips, like our northerly one up your wrist, approach closely the frontiers delimited at Versailles, while at Salzburg on the west, and again on our way out via the Danube (Linz and Passau) we actually cross them.

Coming back up the third finger to its base at Bruck (this will be your shortest finger) we meet again the river Mur which, having descended your first finger and run across your knuckles, will now carry us down to Graz, capital of Styria, situate upon your little finger-nail.

This last valley is the most picturesque of all, and we shall welcome a second view of its pleasing scenery in

reverse order on our way back via Strassengel to Bruck (54 kilometres), and then uphill for a delightful stay on the Semmering Pass. From Bruck to Vienna is 152 kilometres.

All these trips depend upon where you want to sleep. Leoben is the best place in all its neighbourhood, Graz is even better, while Klagenfurt a little beyond Friesach (end of your second finger) is a favoured summer resort, with several excellent hotels. Although we can recommend only Salzburg, Leoben, Klagenfurt, Graz and Semmering, nevertheless modest inns are to be found elsewhere on the way, as at Murau, Friesach and St. Leonhard im Lavanttale.

The night we spend at Semmering will be 3215 feet above sea-level. A short run of only 89 kilometres downhill to Wiener Neustadt lowers us to 920 feet. This town is distant only 47 kilometres from Vienna, or about halfway from Semmering. We can, if we choose, stop at Laxenburg on our way from Wiener Neustadt into the Austrian capital, or we can combine into one day a run out from Vienna to Laxenburg, thence across to Baden for luncheon, and up the delicious Bruhl valley to the Abbey of Heiligenkreuz and 50 kilometres beyond to that of Lilienfeld in the Traisen valley.

Another day's trip out of Vienna would be northward up your wrist to Stifts Zwettl and nearby Friedersbach, returning by Gars and Schloss Kreutzenstein.

Klosterneuburg, only 10 kilometres from the heart of Vienna, is so closely linked up with its suburbs as really to make it part of a day devoted to sight-seeing in that city, where we shall visit St. Maria im Gestade and the cathedral at St. Stephen.

On leaving Vienna we shall run out west along the Danube to Linz (190 kilometres), nor find any glass shrines until comparatively near it. Indeed, we shall not stop until reaching Amstetten (50 kilometres before Linz), where a short detour of 4 kilometres to the right brings us to the tiny chapel at Stifts Ardagger, with its unique window of the thirteenth century. Another stop at Enns (21 kilometres before Linz) permits us to visit Steyr, 22 kilometres toward the left up the Enns river to its junction with the Steyer. Back once more at Enns and headed again for Linz, a branch to the left after

4½ kilometres will take us 2 kilometres more to the Abbey of St. Florian. This will be our last stop before Linz.

Next morning we can run from Linz, 30 kilometres along the Salzburg road, to Wels, where died the Emperor Maximilian, that great patron of our craft, whose birthplace we have visited at Wiener Neustadt. This affords an appropriate conclusion for our Austrian tours.

A fine road (about 100 kilometres) from Linz to Passau, most picturesquely stationed of all Danube cities, will take us back into Germany, for the frontier customs posts are reached just before one goes downhill and crosses the bridge into Passau.

If the reader seeks to know which Austrian places contain the most important glass, there is no doubt that Heiligenkreuz is the best of all; indeed, it ranks among the best in any German-speaking territory. In a group next below that Abbey will be Tamsweg, Strassengel, St. Leonhard im Lavanttale and the Castle of Kreutzenstein. Next would come Graz and Vienna, and then Wiener Neustadt, Klosterneuburg and Gurk, and perhaps Laxenburg, St. Florian and Lilienfeld. After these it would be difficult to rank the places in order of their importance. If one does so by the number of their windows, then those having three are Salzburg (Nonnberg), Wels, Viktring, St. Erhard; those with two, Lieding, Friesach, Friedersbach, Leoben, St. Michael bei Leoben, St. Ruprecht ob Murau, Göttweig and Stifts Zwettl, while Stifts Ardagger, Steyr and Gars have but one.

SALZBURG (NONNBERG)

THERE are certain people who "collect" Hans Wild windows, and such a collection readily divides itself into three classes: first, the great windows at Ulm, Nuremberg, Tübingen and Munich; second come the smaller but still complete windows one sees at Augsburg and here at Salzburg; and thirdly, such occasional panels as one finds at Heilbronn and Urach. The writer admits that the third class interests him but little. As for the first two classes, while each has a charm of its own, it may safely be claimed for the second class that there is an intimacy, a close-at-hand attraction lacking in the powerful sweep of the larger windows meant to be viewed at a greater distance.

The exceeding steep Nonnberg rises out of the city of Salzburg, and upon its summit is stationed a church, commanding a charming outlook down and across the valley next to that in which Salzburg lies. There is no doubt about the date of this trio of apse lights, each with its three lancets, for at the bottom of the central one in the right-hand corner it is the date 1480—Anno D in the left lancet, Omini in the central one, and 1480 in the right one. Each window is treated in the same manner, two tiers of scenes below canopies. The pinnacles of the lower tier are not so lofty or elaborate as those topping the upper tier. In true Hans Wild fashion, these pinnacles are of alternate silver and gold, but they alternate not by tiers, but by lancets within each tier. As usual, his gold pinnacles are all severely Gothic, while the silver ones are flowered, culminating in the side lancets into lilies. In such details he is at his best.

Here and there at the tip of his golden pinnacles is poised the tiny coloured bust of a saint, all but one of them white robed. The order of the New Testament scenes is very odd, for the Birth of Christ is in the right-hand lancet, second tier of the central light, while the Adoration of the

Magi, which should come next, is in the centre of the upper tier. But it is not fair to blame Hans Wild for this mistake. It is doubtless due to later men who restored the windows and set back the panels in the wrong order. One sees similar mistakes in the order of scenes at Mülhausen in Alsace, and for the same reason.

The writer can vouch for the intimate charm of these pictures, for an obliging sacristan aided and abetted him in inspecting them from a ladder set up behind the altar. The nearer one approaches them the better they are.

TAMSWEG

WHEN we leave Salzburg and cross the mountains to Tamsweg we receive an excellent first impression of what the southerly valleys of Austria can promise us in ancient stained glass. The Austrians call all this southerly glass Alpenländische, but it is really the foothills of the Alps that we shall visit and not the Alps themselves. The pilgrimage church here is located at the top of a steep hill, and the way to it marked by small shrines, each a Station of the Cross. There are benches placed along the way, with views more and more extensive as we mount. The church itself is enclosed by a large and stout wall, but with gate invitingly open.

Once within the church we can safely promise our friends a memorable experience, plenty of old glass—nine great windows, all of unusual excellence and harmonious because of the same generation, 1430–50. Some of them have no rivals in all Europe. Always the colour is admirable, especially in that of the Wine Press, and another, a glorious medley of blue and gold. They run all around the church, which is not a large one. The altar is a fine carved wood structure of the usual Austrian importance. Fortunately for us it masks nothing we wish to see, only uncoloured modern glass.

We can begin our inspection at almost any part of the church, to right or left along the nave walls, and even on either side below the western gallery, but perhaps we had best commence by a leisurely contemplation of the glories at the east end. One generally finds a church's best glass in the apse, but here at Tamsweg it is equally good in every part of the edifice.

The ensemble of glass at the east end invites us, because the colour is of such excellence. But this must not be taken to mean that the pictures are not of equal distinction, for even when viewed from a distance one promptly decides no mean master produced them. So we

shall have anticipation of design added to the joys of sweeping colour. Nor will the details of the pictures and the charm of their colour disappoint us upon entering the shallow apse.

We shall first notice on our right the charming blue and gold window hidden from the nave, because of its sideways position in the apse's south wall. Nothing like it exists anywhere else, and the reason of its charm is easily grasped —a towering structure of rich golden Gothic, battlement upon battlement, and pinnacle upon pinnacle, all against a deep blue. Presently one notices that the central of the six small scenes below the Gothic structure is the Trinity, shown as Father, Crucified Son, and the Dove of the Holy Ghost. Here and there amid the Gothic battlements are small personages. But what one remembers is the first impression—a sea of blue and gold, Gothic at its most affluent moment.

Opposite this, in the apse's north side, are a few old panels that will not delay us long, so very interesting is the next window beyond on the right. It is not often one sees a picture so enriched with detail and so charming in all of them. Mary with the Child Jesus is seated under a green ribbed mulberry ceiling, attended on either hand by angels whose wings shade from mulberry to white, or from faint yellow to russet-gold. Around the deep red patterned background run golden stars, and outside these a soft pigeon breast greyish-blue, which we shall presently conclude is characteristic of Tamsweg.

The companion window to the right of the altar has panels portraying the Annunciation, Birth of Jesus and Circumcision, forming a band across it. Look carefully with your opera glasses and you will decipher the artist's name, Obendorfer, twice signed upon the book held in the Virgin's hand. It is a modest bit of justifiable pride in admirable craftsmanship.

And now come back to the nave. The most easterly lights, both below and in the clerestory, are white. Tamsweg, rich as it is to-day, was robbed of some old glass, some of which is now in Castle Kreutzenstein near Vienna.

The best on the north side are the lights second from the east, both above in the clerestory and below it. Above are single saints, one for each lancet, under a pointed arch

that covers all three. Below is a picture worth studying, so finely balanced is its composition. Underneath the pointed arch is the Virgin with the Child Jesus in a radiating and radiant glory, while donors in pairs kneel modestly on either side. This is a novel place for the donors, up in the middle of the window, but one hardly notices that, so well does it suit the composition. Below are two saints flanked by heraldry. Deftly placed are the two groups of adoring ones, Shepherds to left and Magi to right, balancing each other above and outside the arch, filling otherwise awkward vacancies in the picture.

There are squat three-lanceted lights below the western gallery, both on the north and south side. On the north are six martyrs shown in pairs and in two tiers against a blue damask ground. Opposite them, on the south side, we will get our greatest treat. The lower right and left panels of this embrasure are missing, and filled in with white. For daintiness of conception and execution this picture is hardly surpassed anywhere. In the centre rises a mulberry-coloured tree separating in the lowest panel the Angel of the Annunciation from Mary, both drawn to a small scale. The central thought of the entire composition is the nude baby—the Jesus that will be born, within a light circle in the middle panel, while just above in the branches is God the Father attended by four flying angels. They are faintly depicted in delicate grey-blue, and therefore not intrusive. Right and left in the side lancets are pairs of martyrs under rounded arches. We are now clearly on our way to the Renaissance, nor is it far off. Notice the clever adjustment of the two swooping angels up in the tracery lights.

The most symbolic of the Tamsweg windows is that on the south side of the nave, commonly called the Wine Press window, but setting out the Mystery of the Mass or Transubstantiation. At the bottom are the Virgin and Child, and also the kneeling donor, with his coat-of-arms. We shall be chiefly interested in the three tiers above, each of three scenes, and especially in the two central panels. At the top the four beasts of the Apocalypse are feeding the Wine Press, while down below there issues from it the wafer and the Communion cup, reverently received by the four Doctors of the Church, flanked by a priest serving the Mass on one side and worshipping kings and dignitaries

on the other. This composition deserves all the study you have time to give it.

As we leave the church and slowly descend the hill, enjoying wide views up and down the valley, we will take with us stained glass memories that need not fear competition with any other glass seen on our travels.

ST. RUPRECHT OB MURAU

ON the twisting valley road from Tamsweg to Murau (40 kilometres) we will stop a dozen kilometres short of the latter at the modest hamlet of St. Ruprecht ob Murau. It has two pleasing windows dating from the late thirteenth century. Their chief value for us is that they contribute a novel feature in Trees of Jesse to our fast growing collection. Jesse in a blue robe with a red halo reclines below. The olive-green vine rising from his body mounts directly up into a Crucifixion scene and without interruption forms the upright of the cross. The artist meant thus to symbolize the spiritual connection of this vine with the cross, and thus indicate that Christianity lives and grows. He meant also to show in this simple way how direct was the connection running up from the Old Testament and culminating in the New.

The medallions containing the scenes here are spaced well apart, and in between them, against red, are large gold and silver leaves. Note that in this series of six New Testament scenes a white dove is three times repeated (as at Limburg, etc.)—in the Annunciation, in Christ's Baptism, and in His Presentation in the Temple. This artist evidently intended that the Holy Ghost should be accentuated throughout his pictures.

FRIESACH

FROM the market-place a covered passage leads us under a building to the Bartholomäus Probteikirche, the town's principal church. One cannot quarrel with the lofty altar, because here it serves the useful purpose of masking modern glass that fills the central eastern light of the apse, and so permits us the better to enjoy the ancient windows on each side.

Both are tall ones of two lancets each. The right-hand one is better and earlier, and is given the date of 1260. But its seven tiers of Bible scenes are much more usual in type than the Five Wise and Five Foolish Virgins ranged up the left window, dating fully a half century later.

The biblical scenes in the right window are contained within medallions similar in shape to those just seen at St. Ruprecht ob Murau, but there is more space between them. The story begins at the bottom of the left lancet with the Adoration of the Magi, runs up to the top, and then down the right lancet, ending in the Descent of the Holy Ghost. The Baptism in Jordan shows the usual wavy lines across the submerged portion of Christ's body. John is on one bank, but on the other are two angels instead of the usual lone one, and their wings are very special, one of them yellow and the other mulberry. The upper fifth of both these apse windows is filled with leaf patterns of a pleasing type, four swirling leaves forming a perfect quadrilateral.

The Wise and Foolish Virgins window is all the more interesting because one only remembers three others, one at nearby St. Michael bei Leoben (the Walpurgiskapelle), another at Marburg in St. Elizabeth's Church, and the third in Augsburg Cathedral. This window is better than its Austrian neighbour for several reasons, chief among which are that the golden lamps are more convincing than the urns that serve as lamps at St. Michael bei Leoben, and also because here the wry faces and disconsolately

hung heads of the Foolish Virgins contrast so amusingly with the smug uprightness of their Wise sisters.

The lamps of the Wise Virgins show tiny red flames, while those of the Foolish ones are carried upside down, since there is no danger of spilling oil.

All of these damsels are gorgeously attired, most of them have golden hair, but that of the topmost Wise one is purple. They all stand on short box-like pedestals, while their crude canopies have grass-green columns at the sides and much mulberry in the upper structure, which, however, has not yet developed pinnacles.

FRIESACH, AUSTRIA

Fourteenth century window on left side of apse, showing to the left five Wise Virgins, and on the right five Foolish Virgins. The golden lamp of the disconsolat Foolish one is reversed, while that of her Wiser associate shows a small red flame. Note early treatment of canoby, and that Romanesque mosaic feeling is still holding out against the oncoming Gothic. Windows depicting this parable are rare, but are seen in nearby St. Michael bei Leoben, and also at Augsburg and Marburg in Germany.

GURK

MANY people will advise a visit to Gurk, most of them for its fourteenth-century frescoes or its curious double-decked choir or its picturesque site, tucked away up the valley of the river Gurk. But we advise you to go there for still another reason, which you may easily guess. When you reach the fine old cathedral our reason will meet you at the western door. By this we mean that the fine early glass is set beside and above the western entrance, a disposition one seldom sees elsewhere.

Gurk Cathedral certainly puts its best foot foremost, not only with glass but also with frescoes, for just as its vorhalle, or entrance hall, is lighted by mellow early Gothic panes, so are its walls and barrel ceiling completely covered with quaint old fourteenth-century frescoes, quite the finest in all Austria.

This western end of the edifice is even further favoured, for if we mount a narrow flight of stone steps we shall reach what is called the Nonnenchor, right over the western entrance, and now masked from the nave by the organ and organ loft. Here again the walls and ceiling are covered with frescoes, but the room is deeper than the hall below, as indicated by the division of its vaulted ceiling into two parts instead of one as below. And in the Nonnenchor we glass pilgrims shall find up in the west wall an occhio of modest size, whose round opening, unencumbered with stone traceries, contains a well composed Descent from the Cross. The usual waved and black-lettered white border is enriched by a dark red and narrow light blue edge within. In this picture and again in the frescoes we see the conventional pointed cap of the Jews, strangely like one worn to-day by natives of the Azores Islands.

As for the windows of welcome downstairs (as we may call those of two lancets on each side of the western portal,

and the wide four-lancetted one above it), it is customary to date them 1343 like the frescoes—the time when the church was built. We are, however, much inclined to attribute them to the closing years of the thirteenth century, or at least the opening ones of the fourteenth. This means that they must have been fetched hither from an earlier church. That might explain why they were located in the western end of the building and not at the eastern end, where one would naturally expect to find them.

The windows on each side of the door have three pairs of single figures, one above the other, contained within the usual scallop-sided white bordered medallions, which are connected by a rich band of colour. The lower quarter of both windows contains circular patterns, also connected by a broad coloured band. The wide central window, close above the doorway, has its lower part filled with early grisaille warmed by touches of colour, reminiscent of but better than those at Chartham, Kent, England. I know of no finer first impression anywhere than is given the visitor to Gurk by the warm welcome of the coloured glass at its threshold, coupled with the quaint and complete frescoing of the vorhalle.

Students of early drawing will revel in the quaintly archaic portrayal of world history spread upon walls and ceilings, both below and in the Nonnenchor above. Here is found that strange conventional design called Solomon's Throne, which we saw upon a choir chapel window at Cologne Cathedral.

I had the good luck to fall in with a German priest at Gurk who had learned English while a student at Rome, and was glad to practise it upon me. He knew intimately every detail of the old church, and described it with natural pride. With him I descended to the lower choir, a forest of columns to support the upper one, and also studied the old frescoes at the eastern end, recently discovered beneath whitewash which long covered the walls.

WEITENSFELD

A SHORT distance further up the Gurk valley lies Weitensfeld, and in the south light of the small Magdalenenkirche is the oldest panel of glass in Austria, only eight by forty centimetres in size, but very valuable. It dates from the third quarter of the twelfth century.

LIEDING

ON the way back from Gurk to the main highway we should halt at the hamlet of Strassburg. A shaded walk of two hundred yards leads thence to a hillock, upon which is perched the small church of Lieding. It is a stiff climb up to the church, but a short one.

Here is one of the few occasions where a lofty altar back deserves commendation. It masks most of the central apse window, but that is no loss, because there is only one pair of old coloured scenes at the top, pattern glass filling in below them. The side windows, each of two lancets, flanking this central one are distinctly pleasing. Their upper halves contain five pairs of single figures within the usual scallop-sided medallions that the fourteenth-century German loved so well. These borders are wide, and around the inside of them runs a red band with gold leaves upon it.

The lower halves of the embrasures are glazed differently. Here we have three pairs of scenes in each window, one above the other. Those of the upper tiers are each topped with a peaked early Gothic canopy, while the canopies along the two lower tiers are arched. The drawing of the figures is so archaic as to date these panels early in the fourteenth century. The Crucifixion in the right-hand light has an unusually broad cross of grass-green.

JUDENBURG

ABOUT 20 kilometres east of Teufenbach (where we turn south to Friesach) lies Judenburg. Through it also runs the road south from Leoben to St. Leonhard im Lavanttale. The small Judenburg church of St. Magdalen used to boast of seventy panels of fine fifteenth-century glass, one of which appears as our frontispiece. A dozen years before this book was written this church fell into a bad state of repair, so it was abandoned and the glass sent to certain honest glaziers of Vienna, who restored and preserved it. When the author inspected these panels in Vienna they mutely begged to be returned to their beloved home. To rehabilitate the Judenburg church seemed too costly for local ecclesiastical authorities, so the author urged the Austrian Prime Minister to install them in the cathedral at Graz or some other upper Austrian church. But a much wiser conclusion was reached. The Austrian Government combined with the local one, and they, together with some assistance from an interested foreigner, decided to restore the Magdalenenkirche, and set up anew the old glass in its ancient embrasures. That patriotic enterprise is being conducted as this book goes to press. May a glass enthusiast be permitted the fancy that these ancient panes will be happier back in Judenburg than they would ever have been in any Museum, far from their native Carinthian valley.

ST. LEONHARD IM LAVANTTALE

NEXT after the Abbey of Heiligenkreuz the church of St. Leonard is perhaps richer in glass than any other in Austria—richer even than Tamsweg or Strassengel. Furthermore, it is not confined to one period as is the glass at those two places, but dates from two epochs a century apart—from 1340 and from 1430. Fortunately for us both these periods loved full-blooded colour, so these windows are all on excellent terms, their harmony mingling consonantly all around the church. The older ones fill the apse lights and those of the northerly chapel alongside, while the later panels extend along the southern nave wall from end to end and into the south-easterly chapel.

But before going inside pause after your short walk up the hill from the village, if only to observe the massive iron chain running around outside the church, as if to bind it all together. Doubtless it was placed there to remind the devout that the saint achieved martyrdom in chains. Natives of the town, however, insist that its purpose was and is to safeguard the church from lightning. They point with pride to the undisputed fact that no thunderbolt has ever struck it—could proof of any proposition be more conclusive ?

Nowhere, except perhaps at Stifts Ardagger, shall we have more cause for complaint against high altar backs or reredos obscuring ancient glass than in this church. Not only is one of them obtrusively present at the east end both in the apse and the north chapel, but also another unnecessary affront is paid the old windows by setting an altar out in the nave south aisle, destroying any comprehensive view of its admirable series of lights. This is a proper time at which to reiterate our suggestion of the Introduction, that all German parish priests should visit Cologne Cathedral to see for themselves how modestly its

altar permits the ancient windows behind to take visible part in the service of God.

The 1340 glass in the three apse windows is so effective from the nave that it is all the more annoying that much of the central light is masked by the altar top, especially as the flanking pair have only two lancets, with half of the left one walled up. In order to study the central window it was necessary to climb a ladder behind the altar, but even then one caught only the design and but little of the colour value. I was so close to the trees I could not see the forest!

In the flanking windows are single figures, five pairs of them to the left, and eight (but sometimes scenes) to the right. Notice that in the left side top pair are angels flying downward; this is very unusual. It is best exemplified in the north side nave window at Tamsweg, under the western gallery.

The medallions in the side windows have the usual German scallop-sided design, then so popular. On the right they are lettered in black script, while to the left it is the haloes of the saints which bear the lettering. Thanks to my ladder, I was able to make out that in the fifth row from the bottom of the central light is the Flagellation scene, and that its dark green column, to which Christ is tied, runs uninterruptedly up into the Crucifixion scene above, where it serves as the upright of the cross. Thus does the artist accentuate the intimate connection between the preliminary and final suffering of the Saviour. It is well to compare this with the Tree of Jesse at St. Ruprecht ob Murau, where the vine runs straight up from Jesse to form the upright of the cross in the Crucifixion.

The northerly chapel has more of this 1340 glass, two lights of two lancets each, one containing single figures and the other three pairs of scenes, all within scallop-sided medallions. Here again we have cause of complaint against "exaggerated ego" on the part of the altar's back.

But the church's most precious possession of coloured glass is that which stretches all along the nave's southern wall. Here are four ample embrasures, each of three lancets, so the artist had free scope for his talents, both below in the lancets and above in the tracery lights. We are surprised to find amid these traceries a couple of

English Perpendicular " sentry boxes "—can an Englishman have journeyed so far? The most easterly of the four windows has medallion frames, which surely date it earlier than its companions—say 1400, since the others are 1430.

In the second from the east we have an unusual picture. Christ is standing erect, blood gushing from His side into a chalice held by a kneeling angel (in green with red wings) while the green Crown of Thorns hangs discarded on an arm of the golden cross.

The best windows here are the westerly pair in this south wall, where small scenes are topped with elaborate architecture. And here we make our third complaint about obstructive altars, for there is one so placed in the aisle as to prevent our enjoying these two windows together. I prefer the westmost, if only because of the many small gentry peopling the balconies running across above its two tiers of scenes.

ST. MICHAEL BEI LEOBEN

WHENEVER I think of my first peep at the glass of this small church I chuckle. It is called the Walpurgiskapelle, and is perched on a knoll overhanging the highway, about 2 kilometres south of Leoben. When we arrived the door was locked. A couple of youngsters volunteered to fetch the key. This, they explained, meant another kilometre down the road, and then a walk in from it to a cottage. The motor took them on their way. After waiting a proper interval for their return I began to investigate the different entrances to the chapel. The keyhole of the west door is rather large, and by stooping one could obtain a nearly complete view of the two windows flanking the central one, off at the east end of the building. The opera-glasses worked only fairly well, because, of course, there was only one keyhole. It is doubtful if ancient stained glass was ever before inspected in just this manner. Finally, after considerable delay, the youngsters returned with the key, and we all marched triumphantly in through the door to examine the glass at our leisure. They seemed surprised that a foreigner should take so much trouble to look at windows they could see any time.

Here we have again the Wise and Foolish Virgins, already seen at nearby Friesach and at more distant Marburg and Augsburg in Germany. The eastmost window is white. The treatment of the two flanking windows, each with two lancets, is the same—single figures beneath rudimentary canopies, the beginning of early Gothic. The southerly one gives rather a reddish effect, and the northerly a combination of green and yellow, especially when viewed through a distant keyhole! This contrast of colour effects is frequently observed in Germany. The left lancet of a thirteenth-century window at München-Gladbach and of two in the choir chapels of Cologne

Cathedral also yield a reddish effect, while the right-hand lancets of all three windows give a greenish-yellow one.

Here at St. Michael there are three figures, one above another, in the easterly lancet of each window, but only two in the westerly lancet. The right-hand window has saints, some holding scrolls and others palm branches of martyrdom, while the left-hand one possesses the Wise and Foolish Virgins we have especially come to see.

A small red flame burns above the lamps of the Wise Virgins, but here the lamps look more like jugs without handles, and are not so lamp-like as at Friesach. They are of similar date, about 1320, and each is enclosed within an early Gothic scallop-sided medallion, and not under canopies.

The patterns of the backgrounds here show graceful use of inward curling leaves.

This small chapel boasts of two galleries, one above the other, but needless to say without any too much head room.

It is better to see the Walpurgiskapelle before visiting its neighbour St. Maria am Wasen in nearby Leoben, for the latter's glass is so much more effective that the Walpurgiskapelle would prove an anti-climax if seen second.

LEOBEN

ALONG the southerly side of this ancient fortified town runs the Wasen, and in the suburb which it delimits from the main town lies the small church of St. Maria am Wasen. Seldom does a glass pilgrim receive a better first impression upon entering a religious edifice. It would be well if architects would come here, observe, ponder and then copy for clients elsewhere. There is much gilded Gothic structure of high altar, pulpit, etc., toward the east end, but all these units are so disposed as to form part of an effective picture whose chief item of interest are the windows of glowing ancient colour. So effectively are the windows placed that one entering the west portal receives the impression that the apse has a great deal more old glass than is really the case. There are only two windows, one on each side of the altar, but we get the full value of their deep-toned glass.

As we draw nearer them the left window strikes a note of late Romanesque, due to its rounded arches, while its twin across the apse with tentative Gothic pinnacles hints at the oncoming of the new school. Together they mutely relate the story of transition between those two important epochs.

Upon entering the apse we perceive that the high altar has no old glass behind it, so we shall not criticize its size and height. Both the flanking windows are tall, each of three lancets, and completely filled with old pictures running in rows, one above the other, nine tiers high. The writer prefers the left window, because of the graceful use thereon of black-lettered spruchbands. A kneeling donor in full armour with visor raised and with his blue and gold coat-of-arms is seen in both the second from the bottom tier and third from the top one. One wonders why he thus repeated himself.

The colour throughout all these pictures is deep and rich. The figures are all brown of skin, the cross is brown

in the Crucifixion, and so are the long rods which in the Crowning with Thorns are crossed above the Saviour's head to force down the crown upon it.

Perhaps we shall agree that the most pleasing panels are the three forming the second tier from the bottom of the right-hand window. Together they depict the Entry into Jerusalem. In the centre panel Christ is riding an ass, who treads upon the cloak cast down by a kneeling figure in the right panel, behind whom the crowd wave palm branches.

We predict that the pilgrim will not leave this church without several backward glances at the harmonious picture presented by the glass, altar, pulpit, etc., at the east end.

GRAZ

WE shall find glass in two sanctuaries of this handsome capital of the Steiermark—in the great Cathedral and in the modest Leechkirche—a little in the former and much in the latter.

The Leechkirche is generally locked up, but the key is to be had in the house just behind the apse on the south-east. The glass here has been much and justly praised, and photographs or coloured prints of it reproduced in several technical books. The four three-lanceted windows, three around the apse, and one next them on the south, are very differently glazed, although all are of the same epoch, about the middle of the fourteenth century.

The central eastern light is walled up so high that but little space was left at the top for the mediæval glass. The upper five-eighths of the end light on the south is filled with brownish quarries within coloured borders, and brightened by gay bosses. Below this run two tiers of Bible scenes beneath peaked canopies, whose sloping sides bear the ball flowers beloved of the fourteenth century. The grass-green cross has curving arms, and here more than anywhere else does it resemble branches of a plant, to carry out the symbolism that the Cross is not the end but is a growing plant, with Christ as its first blossom.

The right-hand window of the apse trio has mostly single figures under Gothic canopies. We notice that at the top are two drawn to double the scale of the others, which is always unfortunate in glass composition.

The left-hand window is the best of all, and is the one that has won the Leechkirche its fame. Beginning at the bottom, we have four tiers of scenes, then come two other tiers drawn to double the scale, with single figures under Gothic canopies. Much care has been taken with the detail of these canopies, especially at the sides, where a double-decked effect is produced. The best picture is the Descent of the Holy Ghost, where red rays spread out

below from the white dove above in graceful fashion. Because the church is so small and these four windows so large, we gain the feeling of an unusually complete ensemble of old glass, and that, too, made when early Gothic was at its best.

A novel experience awaits us when we go to see the Cathedral's glass, for it will require mounting two flights of stairs to a door impressively inscribed K. K. Hof. Oratorium. This means nothing less than that we are privileged to enter the imperial box or loge, from which His Imperial Majesty, the Emperor, was accustomed to look down upon the high altar below. In the north-east wall of this box are two small windows each containing small fourteenth-century pictures, all of the highest quality, worthy of those who looked upon them. They show the Adoration of the Magi, Presentation in the Temple, Annunciation, Visitation, etc. Their workmanship is of such excellence that even this close-at-hand inspection discloses no unpleasing feature.

Before leaving the cathedral do not fail to observe the two sixteenth-century ivory sarcophagi of Italian workmanship that flank the opening of the choir. They are nowhere surpassed, not even in Italy.

STRASSENGEL

FOR a superb ensemble of the fourteenth-century patterns, Heiligenkreuz stands first in all Austria, but next in completeness come the deep-toned pictures of the same century that render Strassengel's east end a gleaming bower of light. Eleven windows stationed around the easterly half of this small square church complete a picture that lingers long and echoes harmoniously in one's memory. Four of these Strassengel lights are filled with pattern or teppich glass warmly touched with colour; but because they are in the north and south walls of the apse and of the flanking chapels on each side of it, one standing in the nave does not perceive them so readily as their richly coloured and pictured sisters, sparkling with mosaic medallions framing Scripture story. What little architecture is depicted in these panels is of such gaily coloured marbles as to rival Italy's display in this particular.

Especially may this be noted in the two pictured windows of the chapel adjoining the apse on the north. This pair, like similar ones in the south chapel, are of two lancets, but all the rest of the glorious eleven are of three.

Lest the depth of colour used throughout too greatly obscure the light, the lower seventh or eighth of all these pictured windows is filled in with coloured patterns, but never of so light a tone as to make unpleasant contrasts. Sufficient illumination is further assured by the north and south pattern windows of the apse and side chapels. It will not take us long to conclude how carefully studied was the problem of illumination at Strassengel. While sufficient light comes from the sides, the wealth of colour is not thereby impoverished when viewed from the nave.

Closer inspection reveals that there are seven tiers of single figures under rudimentary canopies in the northerly chapel, and six tiers in the southerly one. Also there are six tiers of scenes in the apse central trio. Equally early

in type is the sketchy architecture above the scenes in these three easterly lights, still clinging to the Romanesque and not yet shooting upward into Gothic pinnacles.

Although the cross is golden-brown in the central window's Crucifixion, it is dark green when Christ carries it to Golgotha and again in the Descent from the Cross. One wonders why the artist made this difference in hue, for here no question of symbolism is involved, as at Limburg.

It will be some time before we shall have finished our piecemeal enjoyment of this wilderness of tinted panels. Perhaps we may end by deciding that the most engagingly archaic are the three in the fifth tier from the top of the light left of the centre, where we have Adam and Eve, the Serpent and sundry red apples, then the angel with drawn sword driving our first ancestors from further temptation, and lastly the primeval pair tilling the soil. These pictures are full of naïve Gothic touches.

When at last we reluctantly turn our backs on this easterly bower of light we shall notice high up in the south wall, above the west gallery a fine eight-petalled rose, as richly glazed as are its apse kinsmen. Here is a pleasing medley of brown-skinned figures and gaily-hued patterns filling the core, petals, and the many tracery lights set furthest out around the rim.

For those observant folk who like to inspect the outside of windows, or learn from the ancient patine (or its absence !) how much of the glass has escaped restoration, we may suggest that here is an excellent place, were a ladder handy, to study these same surface changes due to the flight of time.

Before we descend the conical hill, upon whose top is perched this picturesque pilgrimage church, we will take advantage of our lofty station to enjoy the charming views up and down the valley of the Mur. The descent of the hill will take much less time than our laborious climb up it. That same climb was very useful, for it put one in a suitable frame of mind to appreciate the glass up toward which we were toiling. During the ascent we passed a group of tonsured, white-robed monks descending, who recalled the mediæval days when they and their fellows built these pilgrimage shrines upon the high places throughout Austria.

WIENER NEUSTADT

THE Burg or Castle here does not impress one as possessing much military strength. Perhaps Emperor Frederick III, who built it in 1457, did not feel it necessary to consider defence in his own town. How grandiose were his ideas is writ large in stone to be read by all and sundry; pass under the archway and look up and back. Flanking the three large eastern windows of the chapel you will perceive a long series of shields bearing heraldry carved in stone, all representing Frederick's ancestors. The usually infallible Baedeker says there are 89, but he failed to notice 10 more on each side running up the buttresses, which make a surprising total of 109. We are inclined to be impressed by this ancestral array until we learn that among them are the arms of Abraham as first Duke of Austria, and of Sarah, his duchess! Further testimony of Frederick's grandiose ideas appears from the frequent repetition of his favourite A.E.I.O.U., which stands for Austriæ est imperare orbi universo, or Austria erit in orbe ultima.

In this castle in 1459 was born Frederick's mighty son, the Emperor Maximilian, whose body was fetched hither to lie under the chapel's high altar after his death in the castle of Wels. We glass pilgrims will visit Wels, and so are destined to follow the overlord of the widespread Holy Roman Empire from the cradle to the grave. Those who have followed our tours in an earlier book on Spain and Flanders will have seen him depicted on many windows of the Low Countries, either alone or in company with Charles V, done when those lands were provinces of his Empire.

Maria Theresa converted the Castle into a military academy, and set Armis et Litteris upon its walls. It is now a civil seminary, so the accent is transferred from the first to the last word of its motto.

Mounting to the chapel, where lies the great Emperor,

we shall find it a square room with windows at both western and eastern ends. Across the three lancets of the westerly window are two tiers of single figures beneath Gothic arches more modest than one generally sees. Gothic is dying hard, and is still reluctant to yield to the oncoming Renaissance arch. The two side windows of the east end are treated in the same fashion, except that here we have six tiers of figures, the Gothic pinnacles outlined against either red or mulberry. After viewing so much stone-cut heraldry outside we shall not be surprised to find more of it within—coats-of-arms along the bottom of the windows and in the tracery lights. Above, among those on the right at the west end, is the date 1479.

The guide tells you that the great central window (dating from a century later) was fetched from Flanders, but the transition curly Gothic that runs archwise above and beneath the scenes indicates that its birthplace was somewhere near Cologne. Compare it with those along Cologne Cathedral's north nave aisle and you will find justification for our conclusion. But this window is not so well toned or drawn. The lower picture shows Emperor Maximilian, his two wives, son and daughter, while above them, drawn to a larger scale, is the Baptism of Christ in Jordan. Behind John the Baptist stands St. Andrew, holding a golden cross. Jordan is a narrow brook, in which Christ stands up to the knees in water. On the other bank is an angel holding His raiment. The angel's gorgeous red wings contrast sharply with the coarse green of the grass.

There used to be fine old glass in the Neuklosterkirche, but when I passed that way in 1926 it was packed in boxes, and, alas ! was offered for sale.

LAXENBURG

IN the midst of a fine old wooded park of nearly a thousand acres is a lake of modest proportions. In this lake is the small island upon which, at the beginning of the nineteenth century, was erected the Franzensburg, an imperial pleasure palace. All possible steps were taken to give it as mediæval appearance as possible. One enters by a bare hall filled with ancient armour, and one ends by visiting the tower, in whose two upper stories is glass of the fourteenth and fifteenth centuries, fetched hither in 1806 from its original home. Some is from the church of St. Maria im Gestade at Vienna, and among it we shall recognize the remains of a work by the so-called Medallion Master, who, about 1300, did the circular framed pictures in Augsburg's east end and over the Besserkapelle door at Ulm Cathedral, etc. We miss the inquisitive angels which in those two cathedrals adorn each frame and spy upon the episode it encircles.

The most interesting glass for us is in the storey just below, where we shall find four charming little eight-petalled rose windows, filled with fourteenth-century patterns. More of these patterns, some bearing large leaves, are below in the throne room, while set in a door past which one goes into the chapel are eight fifteenth-century panels, placed at the level of the eye.

We shall find two replica here of the large, low-set round windows seen in the Kapitel Saal at Heiligenkreuz and Lilienfeld. The stone traceries in these round windows follow circular lines and do not radiate, as one would expect. They are strongly reminiscent of similar round windows and doors one sees to-day in China. Unfortunately, at Laxenburg these are glazed with large pictures enamelled in colour, illustrating Court functions, inductions into military orders, etc. As expositions of how windows should not be glazed, they are both successful and useful.

One leaves this island as one arrives—by means of a

flat-boat ferry, worked by pulling on the wire to which the boat is attached. We motored out of the park as we had motored in, without either let or hindrance. Later we learned that there was a fine of no less than ten Austrian shillings imposed for such an invasion of the former imperial domain. It appears that we ought to have gone on foot, but there was neither sign nor attendant to warn us, so our *lèse-majesté* went tranquilly unpunished.

VIENNA

THERE is fine glass to be seen at the cathedral, or church of St. Stephen, as it is generally called. There is also a considerable amount of oddly assorted (a mixture of 1350 and 1413) at St. Maria im Gestade, and a few panels in the gallery of the Ruprechtskirche, tucked away in what used to be the Ghetto—the Judengasse. We will already have seen in the upper room of the tower at Laxenburg some of the glass taken in 1806 from western lights in St. Maria im Gestade.

What is left in the last-named church is assembled into four embrasures at its easterly end, the three around the apse and that adjoining them on the right, just as in the Leechkirche at Graz. The mixing of the centuries here yields the valuable lesson for the modern glazier, that it is colour rather than design that counts. But this mixture does not produce an unfortunate effect. At first we hardly notice that the central eastern light (partly masked by the altar) is mostly fragments mixed indiscriminately together, with no attempt at pattern or picture. And even where, in the sister lights, there really are pictures, those of 1413 differing materially from some of 1350, the colour throughout is so rich and robust that the resulting cocktail of mixed centuries is distinctly pleasing.

The three most easterly lights have their panels divided into seven tiers, one above the other, but in the adjoining southerly one are eight. At the bottom left-hand corner of the left embrasure a soldier holds up a sponge at the end of his lance to the Crucified Christ. This frequently appears in contemporary paintings, but is rare on glass. In the third tier from the bottom of the right central window we note a familiar crossing of rods above Christ's head for the Dornenkronung, as the Germans call the Crowning with Thorns.

Some may criticize this assembling of panels from

different centuries into the same embrasure, but we venture to assert that if the colour is of similar depth, it is well thus to secure an ensemble. Seen from the nave the details of the designs do not matter, but the general colour effect is delightful.

The cathedral of St. Stephen has all the great three-lanceted windows of the apse filled with fine glass of about the same date as the church's construction—1359. Some of its old glass has been removed from other parts of the edifice, but it is lodged no further off than in the museum at the Rathhaus. There it serves to inform us that if an ancient Austrian worthy wears a crown he is an Emperor, but if he wears a full-topped cap and is labelled Rex, then he is an Archduke.

Although all three of the apse's lights are contemporaries, they are obviously the work of different masters. The central one, unfortunately too much masked by the high altar, is of cruder workmanship than its flanking neighbours. If any of them had to be hidden, it is just as well that bad luck selected this one for its prey.

Continuing our selection, we may say that the left-hand window has the finest glazing, but the right-hand one the most effective. This latter has two tiers of scenes running across its lancets, but each is topped off with an elaborate early Gothic structure, whose slender columns against red or blue quarries appear almost spindling. We are too early here for any trace of the labour-saving yellow stain. There is plenty of yellow, but each piece was leaded separately into its place. Across the top of the central light extends the Crucifixion drawn to a large scale, while below it are two tiers of three scenes each, as crude in composition and colour as those at Barcelona in eastern Spain.

Best of all is the left-hand window. The two lowest divisions, taken together, make up an interesting Crucifixion scene. Christ is elevated upon an unusually tall cross of dark olive-green, with the same tone repeated in the Crown of Thorns. One has to go all the way to Nieder Haslach to see so tall a cross. The women stand below to left and right, while beside the Saviour fly four ministering angels, borne up by light grey wings, all very effective. The modest coloration of these angels makes them very unobtrusive. The same idea is shown at Tamsweg, but

there the execution is much daintier, as was necessary, because there the observer is so close to the glass.

To left and right in the upper lancets are Christ before Herod and the Entombment. Across this great picture run Gothic pinnacles, topped by yet another tier of biblical scenes.

Whether studied close at hand, or viewed from seats far off in the nave, always these great apse lights give pleasure, thanks to their deep pulsating colour more than to their carefully composed subjects. By comparison they make the modern glass of all the other windows in the cathedral look thin and unconvincing. How future generations will sneer at our efforts to-day to rival the mediæval glaziers !

HEILIGENKREUZ

VIENNA is so large a city one must ask which streets to follow for expeditious exit to a town outside. Supposing we are at that busy point where the Kärntnerstrasse crosses that great boulevard, the Ringstrasse. We have only to go straight out the Wiedner Hauptstrasse and then the Triestestrasse to get upon the highway that takes us out 33 kilometres to the Abbey of Heiligenkreuz. The road is flat and uninteresting until we reach and pass through Mödling. Then we enter the delightful Brühler Tal, a narrow valley almost a ravine, whose steep sides are clothed with an unusual type of short wide-branching pines. Up this valley we mount until we come upon the Cistercian Abbey of Heiligenkreuz, whose large group of buildings were erected 1150–87.

Here different types of glazing await the inspection of our company. Those who specialize upon very early colourless patterns will find some of the late twelfth and early thirteenth century up in four clerestory lights which two and two fill the easterly corners of the choir, and also in the five narrow lancets of the west front, but best of all in the panels which along the north side of the charming cloisters protect them from inclement weather. The south side of these cloisters is protected in similar fashion, but on the east and west they have been left open. These north-side patterns are known to date from about 1200, and afford an opportunity to study at close range the skill displayed in the use of lead lines. But the two chief sights for our pilgrims are, first, the ampler one afforded by the rich fourteenth-century grisaille of the spacious choir, and second, the smaller and more intimate ensemble of the same period within the dainty seven-sided Brunnenkapelle protruding from the south side of the cloisters.

Let us step into this pleasing chapel, in whose centre an ever-babbling fountain makes music while we revel in the six windows of the fourteenth-century grisaille brightened

HEILIGENKREUZ ABBEY, NEAR VIENNA

The Brunnenkapelle, entered from southerly side of the cloister walk. Fourteenth century geometric patterns in these six windows do not dim the chapel's light, as would deep-toned storied panels.

by frequent touches of colour, and better still by some medallions within black-lettered white borders. The inner backgrounds of the medallions are always of blue damask. In each of the upper ones is a church, all of them different.

The first two windows on either hand have four lancets, while the two in the centre facing us as we enter have five. Leaves, mostly white, are frequent throughout the patterns, all handled in the best German manner, while red and mulberry flowers with plenty of blue and green enliven the general effect. Surely we shall agree that there is no more pleasingly intimate an ensemble anywhere in Austria. The music of the fountain does well to murmur contentedly in such surroundings !

We studied the patterns of 1200 as we came round the cloisters, but on our way back, before re-entering the church, we should examine the sixteenth-century rundscheibe which are in the third and fifth openings from the east, on the north side of the cloisters. The pair in the third have mulberry frames, while in the fifth one has blue and the other straw-colour.

But it is the great square apse of the church that is the chief glory of Heiligenkreuz, both for architecture and for glass. It is of unusual construction, for its squareness is accentuated by the great columns stationed along behind the choir stalls on either side and across the east end—marking a square within a square. And all this great space is lighted by lofty windows, five at the east, six on the north, and four on the south, all of three lancets, except the centre one which has four. This central light has modern glass, but all the rest date from the early fourteenth century, considerably restored, especially on the south side, but everywhere producing the effect intended by its original glaziers. Both leaves and touches of colour are freely used, and together produce a warmth of tone quite different from the silvery grisaille seen in France and especially in England. We note amid all this patterned glass single figures up the central lancet of the two windows that flank the central easterly one. There are six of these personages, one above the other, plus one more in the tracery lights.

It is difficult adequately to describe the effect of this spacious choir without risking exaggeration—how admirably its rich patterned glass from well-proportioned

windows illuminates the dignified interior, and how the tall fluted columns add grace to the whole structure ! The Romans were adepts in using columns within a square atrium, but even they never surpassed the effective disposition of columns at Heiligenkreuz. The nave, although of considerable length and width, is narrower than the square apse, and this also contributes to the latter's impressiveness.

LILIENFELD

A RUN of about 50 kilometres up the Bruhl valley out beyond Heiligenkreuz, then around a sharp corner to the left into the Traisen valley brings us to another imposing monastic establishment, Lilienfeld, tucked away in a fold of the hills that run down to the river. It makes in all a delightful motor trip of about 85 kilometres from Vienna, but Lilienfeld will not yield us much glass. The panels here originally belonged in Annaberg, further down the valley, but were transferred hither in 1879, and set up in five lights on the north side of the cloisters which adjoin the church.

Here, as at Heiligenkreuz, the monks protected their cloistered walk against inclement weather by glazing between the columns along the garden side. The small roses above the columns are also glazed here, and so is the Brunnenkapelle on the cloisters' south side, but all are modern except the five Annaberg lights. In each is set two scenes from the New Testament, one above the other, making ten pictures in all. Eight came from one series, but the westerly pair must have belonged to a Tree of Jesse, and still retain their loops of dark green vine circling each oval medallion. One of the figures is labelled Manasses, which is interesting, because, during the fourteenth century, German Jesses generally showed as blossoms, not his descendants but scenes from the Old Testament.

There are many spruchbands here, some with gold letters on black and others black on white. In the Flagellation scene Christ is tied, not to a column as usual, but to a slender rod running right up to the top of the medallion frame. The most effective picture is the Descent of the Holy Ghost, where dark red rays spread downward and outward from the white dove above to the heads of figures below.

STIFTS ZWETTL

AFTER luncheon in the town of Zwettl a careful investigation of its various churches yielded none of the old glass mentioned in several books. The natural conclusion was that, as in many another case, such as Retz, etc., the old has been replaced with new or simply sold. There was nothing to be done, so we set off 8 kilometres south by a poor country road to Friedersbach.

As we mounted the first hill outside of Zwettl a glance down into the valley on the left revealed an important monastic establishment. It might be well to look at the map and learn the monastery's name! In very fine print it said Stifts Zwettl. Why not run down a couple of kilometres to the left and have a peep at it?—and so we did.

A trout stream curls about the monastic buildings, very convenient for Thursday fishing to catch Friday's dinner. Within the monastery's walls is a large church, and in the nave side lights, the westmost on each side, was the glass we vainly sought in the town of Zwettl. The books which sent us there should have said Stifts Zwettl! These windows rise from the sides of the western gallery, and thither we must mount to inspect the panels. From the nave below they are too high up to be properly studied, and their colour is so drowned by the white glass upon which they are set as to spoil their effect from a distance.

The glass dates from 1490, and consists of twenty-two panels set in pairs, one above another, six pairs in the south side and five in the north. They are almost all single figures. A couple of panels contain nothing but old Gothic pinnacles, and these unfortunately are at the bottom, close to the observer, instead of at the top of the lights. Whoever installed this glass showed lack of taste. He should have placed it lower down, and not drowned its colour by setting it in the midst of so much white glass. Nevertheless, we carry away a pleasant memory of the great monastery, and also a feeling of triumph at finally finding the glass, after having given it up in the nearby town of Zwettl.

FRIEDERSBACH

JUST as we reached this small church, set in the midst of a tiny hamlet, the heavens opened and a torrent of rain poured down that made the shelter of the sanctuary doubly welcome. So fine, however—so superlatively rich is the colour of the two old windows, right and left of the central one (modern glass), that one did not notice that the sun was obscured out of doors. Indeed, there seemed to be more light indoors than outside.

The left-hand window is of 1407, and the right-hand is dated 1469. This latter shows about the best workmanship in all Austria, and is much finer than its earlier neighbour. Both of them have three lancets.

The earlier one is very interesting in its composition. It consists of four tiers of three scenes each, the three upper rows setting forth the martyrdom of Saints. The three panels along the lowest tier combine to make up one picture, the Annunciation, narrated in picturesque fashion. On the left is Mary, and on the right are angels playing upon musical instruments, with a spruchband, proclaiming Gloria in Excelsis Deo. In the centre is God the Father against a curious green feathered background. A chain of many links runs from Him to Mary's wrist. Just below is a dove with widespread wings, while below it descends a nude infant—the Saviour that is to be born. It is a picture long to be remembered.

One wonders who was the master of the right-hand window, so charming is its every detail. It is unusual because it contains no canopies, nor any attempt whatever to depict architecture, either as framing or otherwise. Infinite pains have been taken that even such secondary features as the damascening of the backgrounds be done by means of very fine lines. The panels show an amazing variety of hues—light green, deep red, prune, etc.—one is of alternate squares of red and blue. It would seem as

if the glazier experimented here, seeking the best background colour for use elsewhere. If you study these panels through an opera-glass you will unquestionably choose his dark red as the best background, because it retreats behind the figures, thrusting them forward into a plane entirely detached from the red. This is not true of the other coloured backgrounds. There are four tiers of these panels, one above the other. In the centre at the top is St. Christopher carrying the Child Jesus. Notice that the saint's left foot, which is in the stream, is glazed in the same light blue as the water. Just below is the Crucifixion—a brown-fleshed Saviour hung upon a cross of golden russet.

When we came outdoors again it had stopped raining, but one scarcely remarked it, for our eyes were still so flooded with the glorious colour of the ancient windows.

GARS

THE ancient glass here is to be found on a hill just outside the town and across a stream. The ever-necessary key is kept in a house next the church on the town square.

Once we have crossed the bridge and climbed up the steep path (so steep that steps are set most of the way), we find a small chapel tucked away alongside a wide dry moat that once protected the castle, now in ruins. The old panels are set in the three lancets of the central east-most light. Each is contained within black-lettered, white-bordered medallions of the scalloped pattern so popular around 1320. The lowest picture on the right is the most engaging of all. There we have a large purple whale, playfully biting a ship not much larger than he is, while a sailor with spruchband emerging from his mouth is considering a visit to the fish's interior with obvious reluctance. Of course this is Jonah, and we entirely sympathize with his emotions, for the purple fish is distinctly forbidding.

We would hardly have included Gars in our list had it not been on the road between Friedersbach and Schloss Kreutzenstein.

SCHLOSS KREUTZENSTEIN

ACROSS the Danube, only 20 kilometres from Vienna, is the Castle of Kreutzenstein, perched on a hill commanding wide views up and down the Danube, as that river sweeps around the Austrian capital. Nothing could be more mediæval, more completely equipped with old-world romance crowded within ancient walls than this lofty stronghold. Everything combines to convince you of its age, for nothing is new—you are certain of it. And yet it dates only from the latter part of the last century! How it came to be here reads like a fairy tale. It deserves to be called the Castle of Good Luck and Good Taste. A certain Count Wilczek inherited a huddle of ruins on the hill-top where the castle now stands. It was destroyed by the Swedes in 1645. You can buy a postcard showing him in 1863 standing among them. This estate had been in his family since the sixteenth century, and the ruins were all that was left of its ancient glories. But he dreamed dreams of its splendid past, and saw visions of a reconstruction thereof. These dreams and visions were interrupted by a Good Luck Fairy in the shape of news that a rich vein of coal had been struck on another property of his—that he was a wealthy man, with funds in plenty to realize his visions. He fell upon the task with a zest not difficult to imagine.

If you wish to know why we add Good Taste to our suggested title for this castle, you have only to visit Schloss Kreutzenstein as it exists to-day. Even the most fastidious can find nothing to criticize, no matter how erudite he may be in matters of mediæval fortification, military equipment, or household construction and furnishing. Certainly we glass pilgrims can have no emotion but gratitude for his selection and disposition of the old glass that fills the chapel, and is also admirably displayed in many of the apartments through which the public are freely shown.

In the first place, he carefully studied the old plans of the fortress, and then reconstructed it not with new stones, but with really old ones, many brought from a distance. This done, he ransacked Europe, and especially the German parts thereof, for articles with which to equip the restored home of his ancestors. His good taste, backed by his coal mine, assembled here such a complete whole as is surpassed in no other German or Austrian castle. No detail was left unstudied, and nothing is lacking to complete the picture, either within or without, of the original Kreutzenstein of the Middle Ages. Now, do you understand why we call it the Castle of Good Luck and Good Taste?

After passing over the moat by the drawbridge, and mounting the narrow passageway inside the outer curtain of walls, with wooden gallery permitting defenders to discharge arquebuses at foes outside, we reach the inner gateway leading to the castle's courtyard. At its further end, to the left, lies the chapel, and it will be the fourteenth-century glass there which will interest us most.

That at the apse end dates from late in the century, while the windows along the west gallery are all of earlier glass with large light-admitting patterns. The three apse lights are tall enough to give room for five pairs of scenes to mount the two lancets. Sometimes it is the subject of their story which couples them in pairs, and sometimes the arch swinging across above both. The best point from which to enjoy the complete value of the chapel's glazing is up in its western gallery. There you will be beside the west end's early fourteenth-century pattern glass, freely enriched with insets of medallions, and can look over at the apse lights across the small chapel. From here you will spy out many details, as, for example, at the top of the central apse window the olive-green cross with curving arms, etc. We have only to face about to study the groups of leaf patterns in the elaborate tracery lights of the western window running along the gallery.

The whole interior of this chapel is so delicious, so completely mediæval both in material and atmosphere, that our gratitude to its late re-creator fairly bubbles over!

It is not our intention to catalogue the numerous panels of many periods that brighten the windows of room after room. The guide is an artistic soul, and lets the glass

pilgrim linger as long as he likes, so that each and every room may be enjoyed at one's leisure.

The earliest panels are in the room adjoining the chapel gallery. Here a thirteenth-century Samson carries off bodily the gates of Gaza, shown as missing from the city's battlemented walls. Elijah mounts skyward in a chariot with golden-tyred, white-spoked wheels, while flinging a golden garment down to the expectant Elisha. We understand the blue background, but not the red cloud toward which he is headed.

Early Renaissance glass of unusual excellence is in the little oratory opening off the archive room. Here Christ is carrying a golden cross that drags athwart two panels, with many armoured men at the back.

Along the top of three low-set Library lights are early Gothic panels of considerable interest.

In the tiny Hauskapelle are two early fifteenth-century saints, and in the Ritter Saal, used as the dining-room, is another, together with later heraldry done in gay tints. In the cozy Trink Ecke are assembled some Swiss panels.

Even this hurried narration will show what a treat Schloss Kreutzenstein has to offer the glass pilgrim, and on no account must he omit visiting it.

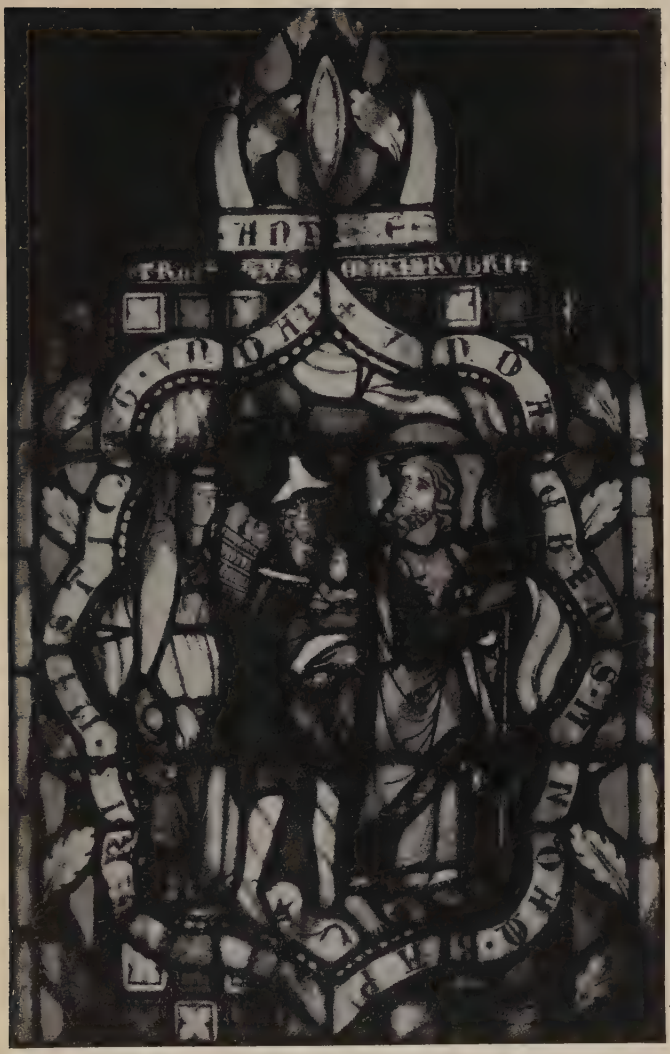
KLOSTERNEUBURG

THIS stately Augustinian monastery should perhaps have its glass included in that of Vienna, for although the guide book locates it as 10 kilometres away, that distance is measured from St. Stephen's Cathedral at the city's heart. Besides, it lies on the same side of the Danube as Vienna, and the succession of suburbs continues uninterrupted all that short journey.

The glass is admirably and conveniently displayed. The Leopodikapelle, opening off the north side of the monastery's church, is lighted by four low broad windows, much as if it formed one side of a cloistered wall. One of these is glazed with white panes to enable us to enjoy the painted back of the saint's shrine. The front of this 1181 shrine is a spectacle that beggars description. It is called the Altar of Verdun, and consists of fifty-nine plaques of gilded bronze, telling their sacred stories within frames suggesting later scalloped medallion frames. The light penetrating into this low-ceilinged chapel is beautified by the delightful row of twelve stained glass medallions of 1280, running across the three coloured windows, just above twelve more of 1327. Also there is more of the earlier glass above in the tracery lights.

The white-scalloped borders of the thirteenth-century medallions are lettered in black. It is interesting to note that the conventional pointed Jewish cap shown on the glass is also to be seen upon the altar piece of a century earlier (1181). They are worn by Joseph and by the Infant Jesus (mounted on a purple ass) in the glass medallion of the Flight into Egypt, but I know of no similar case of the Saviour wearing one. Thanks to the persistence of Germany's warm thirteenth-century colour, that endured from the Romanesque on through both early and late Gothic, these two rows of panels harmonize perfectly,

notwithstanding their great difference in age. This would not have been true in France, where a revulsion from the deep colour of the thirteenth century took place early in the fourteenth. However, we are looking at German and not French glass, with the result that the difference between 1280 and 1327 disturbs us not at all.



KLOSTERNEUBERG ABBEY, NEAR VIENNA

Excellent example of lettered border in scallop pattern popular toward end of thirteenth century, and persisting far into the fourteenth. This type of medallion frame used to enclose episodes was carried abroad by German glaziers, and is seen at Assissi and elsewhere. Note the Jewish cap.

GÖTTWEIG

THIS Benedictine Abbey, perched on a high hill opposite Krems, commanding wide views up and down the Danube, is most picturesquely situated, but unfortunately is not very rich in glass. In the midst of its group of conventual buildings is the church. A wide and loftly altar leaves but small space for effective display of glass at the eastern end of the apse, so completely does the lofty reredos fill it. Nevertheless, one remarks high up to left and right of the altar two small windows, each of three lancets. Across them run two tiers of scenes, making twelve panels in all. Without opera-glasses one is lost, but with their aid one can study out the stories. In the upper left-hand corner of the left side window the simple pointed roof above the Birth of Christ is so exactly like one in the Bessererkapelle at Ulm Cathedral as to authorize our giving it the same date, 1420. The best panel of this dozen is probably that in the right upper corner of this same window, where the three crowned Magi are effectively portrayed.

The buildings of this monastery could easily accommodate several hundred monks, but there were only nineteen in residence at the time of my visit. This same lack of monkish tenants was also noted in several other Austrian monasteries. I arrived there at eleven o'clock in the morning, and my inspection of the glass was somewhat enlivened by a sacristan who had already had too much drink, which made him so talkative as to interfere with the taking of notes.

STIFTS ARDAGGER

ALTHOUGH we find here only one window, its fifteen thirteenth-century (about 1230) mosaic medallions and the unique adjustment of their three perpendicular rows, makes it a real treasure to the glass student. There is nothing like it anywhere else—nothing even similar to it, in its own or any other century. But it takes an acrobat to see all of it! In front of the window is an altar, above and behind which has been erected a golden statue of the Virgin within a baroque edifice of carved and painted wood. On either side of the Virgin one gets a glimpse, but only a glimpse, of the fine old glass behind. The sacristan kindly lent me a ladder and crowded it in behind the altar. But having climbed to the top, it was necessary to peer around behind the wooden figure, first from above and then from below, to inspect all of the fifteen medallions. It is a shame that the ecclesiastical authorities do not take steps to have the ancient panes disclosed in all their beauty to worshippers seated in the pews.

The medallions are all small, round in shape, with black-lettered white frames. Within nine of these white circlets is an edging of red. They are all exactly alike, except the bottom central one, which has a Romanesque canopy, its round arch and straight sides of gold, black-lettered like its neighbours, but edged inside first with red and then with green—very handsome but entirely hidden from the nave.

A unique feature here is that the central line of five medallions begins somewhat lower than do the side lines, so as to drop its medallions in between the side ones in every case. Iron saddle bars, unusually heavy for so small a window, run out from the sides of the embrasure, encircling each of the central medallions and accentuating their symmetry, because the saddle bars show through the glass.

The two outside lines of medallions are each set upon a perpendicular gold band. The background within these bands is of light green damask, while outside them it has Romanesque patterns. The drawing of the small scenes is well executed, and sometimes treats its subject in novel fashion. For example, the Flagellation does not show Christ fastened to a pillar as usual, but instead, His hands pulled outward and upward, are attached to the border of the medallion. At first glance one takes it for the Crucifixion, lacking a cross.

Perhaps by the time the reader visits Stifts Ardagger the obstructive altar back will be readjusted or reduced—"a consummation devoutly to be wished."

STEYR

WE should not be in a hurry on our way from Vienna to Linz, and must allow time not only for our four kilometre excursion out from Amstetten to Stifts Ardagger, but also for another side trip when we reach Enns a little further on. Here we turn sharply left and run 22 kilometres up the Enns river valley, on an excellent road to where Steyr picturesquely straddles the junction of the Enns with the Steyer. Bridges connect the three sections of the town, and fairly long bridges, too, longer than some of its streets. I crossed all these bridges in my search for the Stadtpfarrkirche, thanks to wrong directions from a mischievous-minded but serious-looking citizen. It lies on a little square in the highest part of the left quarter of the town, that is, for one arriving from Enns. There is only one large sixteenth-century window to repay our trip, but it is the handsomest of its period in Austria, where Renaissance glass is rare. It is in the south wall of the nave. First of all we shall notice the colourless background throughout, in sharp contrast to the rich ones of the earlier glass we have been seeing. Next we shall note the elaborate construction of its four-decked edifice of neo-classical architecture, mounting almost to the embrasure's top. The three lower tiers run across all four lancets, but the uppermost is confined to the central pair, the small remaining space above and beside being given over to white roundels.

The topmost scene is a Coronation of the Virgin. Below it the Bible picture runs from side to side of the window. Next below are single saints, arms of the city and country, etc. It all forms a pleasing whole. One does not remember quite the same sort of composition combined with subdued colour scheme anywhere else.

As we run back down the river Enns and begin to mount the steep incline into the town of that name we have excellent opportunity to observe the old walls, built, it is said, with the ransom money paid for the release of Richard Coeur de Lion.

ST. FLORIAN

SOON after running out of Enns on our way to Linz, the monastery of St. Florian rises on our left, only 2 kilometres from the highway. But don't let this " soon " be interpreted as " too soon." Just at the edge of Enns is a sign to the left on the corner of a house, " Weg nach St. Florian," but don't be misled into taking it or you will rue the day, as I did, at the cost of bumping over rutted tracks in the grass that soon replaced a real roadway. Stay on the main highway toward Linz until you have passed the four kilometre post, and then take the next turning to the left. When I came that way there was no St. Florian signpost on the highway, but by following these directions you cannot miss the road, which is a good one. The monastery is on a hill at whose foot nestles the hamlet of St. Florian.

There is no old glass in the monastery's fine church, for all that it possesses has been collected into five windows of a hall across the great courtyard from the church. It is admirably displayed, and runs down the centuries from the fourteenth to the sixteenth. Here are many sorts of glazing—heraldry, large scenes under slender ribbed canopies, similar scenes under earlier canopies, and some Swiss panels dated 1523. The most pleasing window is the second on the left as we enter—late Gothic saints under canopies drawn to a small scale, pleasing and intimate folk.

WELS

FOR those interested in birth or death places of history's distinguished folk, it is well to mention that here, in the Schloss, died the great Emperor Maximilian, who was born and lies buried in the Burg at Wiener Neustadt, which we visited just south of Vienna. He looms as large a figure in our Austrian stained glass tour as did his successor, Emperor Charles V, in our Spanish one. Besides, we sometimes saw Maximilian joined with Charles in Flemish windows, in the time when the Low Countries were provinces of the Empire.

I arrived at the church of Wels while a service was going on. The people were widely scattered all over the church, and when I essayed to sit in one of the pews, I learned why they were not more compactly grouped. Each was seated at a place marked with his own name on a metal plate, and these plates were not close together. An unassigned seat immediately in front of a protecting column permitted me, unobserved, to contemplate the three windows of the apse containing old glass.

At first glance one saw that the central light of four lancets was far and away the best. But let us speak first of the flanking pair, each of only three lancets. They are both of duller coloration than the central one, their thick greenish-yellow tones contrasting noticeably with the clear blues and reds of the light between them.

The maker of the left-hand window was more interested in his lofty Gothic structure than in the single row of scenes along the bottom of the embrasure. Not that he objected to people, for he introduced several throughout the pinnacles of his lofty edifice, thus lending it a pleasingly human touch, because inhabited.

The right side window is more curious than pleasing. It is distinctly a vine window, for vines run about it everywhere, long swirls, sweeps and tendrils interrelating the composition throughout, with occasional irrelevant sprays.

The vine is not green as one would expect, but light grey. The effect lacks the graceful neatness of vine windows along the Rhine. The tendrils fail to provide the dainty Rhenish cartouches containing busts ; here its loops enclose full-sized figures. The central group is a Crucifixion, but unfortunately shown against a thick blue, an unsuitable background for this particular composition.

We turn with pleasure to the unusually fine central light. It has four tiers of figures, each running entirely across the embrasure, all early fifteenth century at its best —as brilliant in colouring as its neighbours are dull, and more interesting in composition. For instance, note the saint enduring martyrdom as red flames blaze beneath his cauldron, while to the left stands a considerable company of interested onlookers. There is a Gothic arch for each lancet over this harrowing scene, while just below it each arch serves a pair of lancets. This device prevents monotony. In the lower scene the background is picked out with gold stars, and upon it fly angels gracefully swinging spruchbands above the heads of the principals and below the Gothic arches. A deft artist this, and master of a vigorous palette.

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